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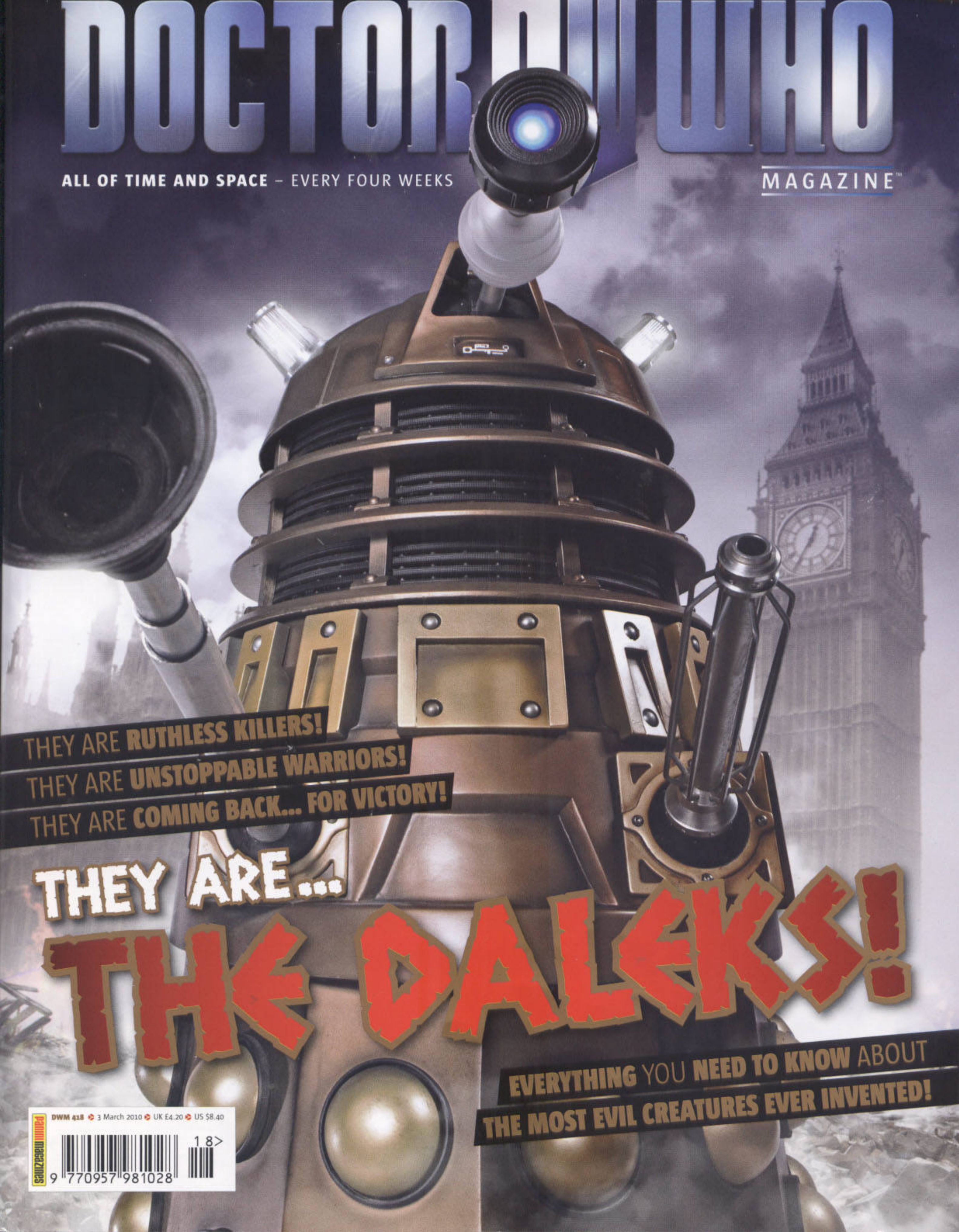

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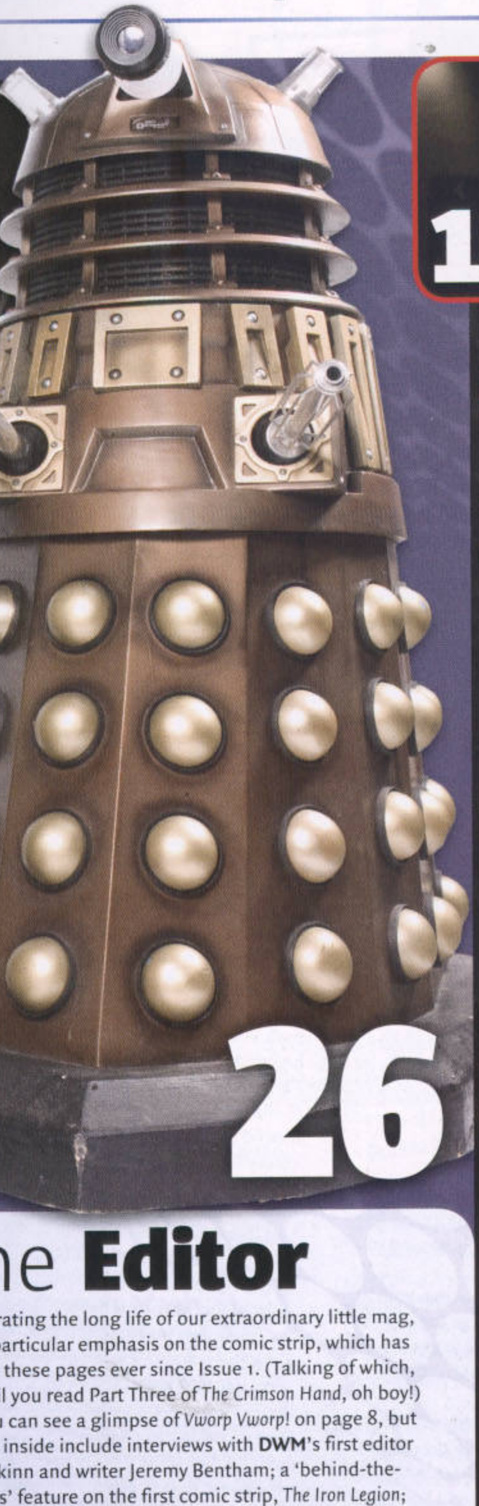
PULL TO OPEN

"Sometimes you **can't take your eyes off him**, cos there's **a sense of incipient disaster about him**..."



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Letter from the Editor

You might have noticed that last year **Doctor Who Magazine** celebrated its 30th anniversary. Although we plastered this fact over the top bar of every one of our front covers during 2009, I must admit that we did deliberately keep the anniversary celebrations pretty low-key. Partly, this was because it wasn't that long since Issue 400, when we made a big thing out of patting ourselves on the back, and partly it was because there are just always so many other exciting things to be filling our pages with.

I did briefly consider producing a Special devoted to **DWM**'s birthday, before talking myself out of it for various reasons too dull to mention here. Good move though, because this is the sort of thing that's far better done by someone else. (A whole issue of **DWM** devoted to **DWM** itself might seem a tad self-indulgent after all.)

Enter Colin Brockhurst and Gareth Kavanagh, who have produced one of the finest *Doctor Who* fanzines I've seen in many a year. *Vworp Vworp!* is a full-colour, glossy (and non-profit-making), 80-page tribute to **DWM**, celebrating the long life of our extraordinary little mag, with particular emphasis on the comic strip, which has run in these pages ever since Issue 1. (Talking of which, wait til you read Part Three of *The Crimson Hand*, oh boy!)

You can see a glimpse of *Vworp Vworp!* on page 8, but treats inside include interviews with **DWM**'s first editor Dez Skinn and writer Jeremy Bentham; a 'behind-the-scenes' feature on the first comic strip, *The Iron Legion*; a look at 90s comic strip *The Cybermen* (including a new instalment!); an interview with one of **DWM**'s longest serving contributors, Andrew Pixley; a big feature on the final Eighth Doctor comic strip *The Flood*; interviews with **DWM** cartoonists past and present... oh, and *loads* more. It's even got some proper Eleventh Doctor and Amy *rub-down transfers*, drawn by Paul Grist! Deep, deep joy!

Frankly, it's all ruddy marvellous, and I can't think of a better way of spending £5.99. There are only 1000 copies of *Vworp Vworp!* being produced, so I strongly advise you to put in your order by heading to *www.vworpvworp.co.uk* right *now*. If you love **DWM**, you won't regret it.

Happy Times and Places indeed!

Tom

EDITOR THOMAS SPILSBURY
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MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO: Angus Abranson, John Ainsworth, Richard Atkinson, Peter Bennett, Richard Bignell, Nicholas Briggs, Wakefield Carter, Tracey Childs, Russell T Davies, Sophie Mae Dixon, Barnaby Edwards, Karen Gillan, Gary Gillatt, James Goss, Ed Griffiths, Ian Grutchfield, Jo Hadfield, Daniel Hall, Derek Handley, Marcus Hearn, Clayton Hickman, Moray Laing, Paul Lang, Jamie Lenman, Steven Moffat, Jonathan Morris, Luke Morrison, Jo O'Leary, Louise Page, Nicholas Pegg, Andrew Pixley, Peter Purves, Justin Richards, David Richardson, Gareth Roberts, Steve Roberts, Edward Russell, Gary Russell, Nick Salmond, Jim Sangster, Tracie Simpson, Matt Smith, Paul Spragg, Michael Stevens, Ed Stradling, Alex Thompson, Russell Tovey, David Turbitt, Piers Wenger, Beth Willis, Premier PR, BBC Worldwide and bbc.co.uk

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PRODUCTION NOTES

Doctor Who's showrunner **Steven Moffat** introduces us to his fellow execs...

Illustration **BEN MORRIS**

So what would you like to know? Come on, it's been ages, we've been shooting since July, there must be *something* I can tell you. Even now, the Doctor reborn, is spinning to Earth in a burning TARDIS – don't you want to know what he's going to find there? Or shall I tell you the dread truth behind the fifth door? Or what was found in the ruins of Razbahan? Are you ready for the Doctor's mistake in the maze of the dead? Dare I speak of the secret of Aickman Road? Or the choice of the Dream Lord? Or...

No, sorry, what was that?

You want to know more about the executives behind the show? Quite right, I was hoping you'd ask! Come with me!

Okay, there are three of us – but me, you know about me, you've seen me on *Confidential* (and dry your tears, I promise not to smile again). Ahh, but that's not the whole story. Let me introduce you to:

Piers Wenger! Full name (he tells me) Wenger Von Wengen, which depending on my mood, either sounds like a sinister Prussian with a duelling scar and a pet leopard, or a speech impediment. Ahh, was there ever a time I didn't know Piers? And actually, you know him too (and even now he's clutching this magazine and crying "No, Steven, NO!!") because, yes, that was *him*! You remember that Eleventh Doctor Special, when we unveiled Matt Smith and his comedy fingers for the very first time? Yes, that was Piers – the radiation victim in the plague room, coughing his last in interview form. But listen, it's time you know, the boy was ill. He's fine now, honest, stop sending the food parcels. Normally he's as handsome and suave as the Captain of the doomed *Byzantium*, but a bit younger and less fictional. Ohh, how he moaned the day after that show went out. "I looked dreadful on every television in the country," he wailed. I squeezed as much compassion as I could into the words, "And on seventeen-foot screens in selected city centres."

But never mind all that. Piers is the man who never gives up. Seriously. Not in any argument, not in any fight, not ever. When *Doctor Who* comes back in the Spring, looking (I promise you now) bigger, better, faster and more beautiful than ever, you remember to thank Piers. And tell him he's a much nicer colour in real life.

And sitting opposite him, with a lovely smile and – now and then – a stare as black and deadly as the Pandorica itself, is Beth Willis. Ahh, now Beth – I remember meeting Beth (and there are so few people I can say that about). It was a *Radio Times* covers party, and I was a having a *brilliant* time, and I'd met some other people, and they were having a *brilliant* time too, and we were just hatching a plan to go to another bar and get even more *brilliant*, when Piers pitched up and introduced me to Beth. And she smiled, and was very nice, and said actually she was just off home now, and then fixed me with the mildest look and remarked that maybe I should go home too. And with no intervening moment of consciousness, I was suddenly sitting in the back of a cab, going home. "Blimey!" I thought, "I've been sent home! That's power!"

Not saying that Piers was taking notes, but the next day he said, "I've got an idea!" And here she is, and I can't honestly remember when she wasn't.

Beth's favourite saying: "Being Devil's advocate..." I didn't take it seriously at first, I thought it was just a saying – but over time, the truth has been revealed. She actually is *The Devil's Advocate*, it's her, it has to be. The Devil needs an advocate, who else would he choose?

I bet, every time we're not looking, Beth slips through a Satanic Red Door, that isn't always there, sashays up to the big red fella, smiles across his desk of human bone, and says, "I'm sorry, but do you really think we can afford this?"

"What do you mean?"

"Sorry, just being devil's advocate."

"I know – I'm the ruddy devil!"

"And we all appreciate what a good job you're doing. But it's hell."

"It's difficult, yes."

"No, I mean hell – we can't afford hell."

"But we have to have a hell. Can't be the devil without a hell, that would rubbish."

"Well you wanted to keep the horns."

"I'm Satan, I *need* horns!"

"... Two of them?"

"Yes, two."

"Because I'd have thought, once you've got the idea of *one* horn..."

"They have to be symmetrical!"

"Well how about one in the middle?"

"Damn you, Willis!"

"Not in the current financial year, you won't."

Ohh, but I'm being unfair. (What, really? Saying one of your friends is in league with devil? D'you think?) Because Beth is the one who explains calmly and patiently on Monday why everyone you want is completely impossible... and then on Tuesday makes it all happen anyway.

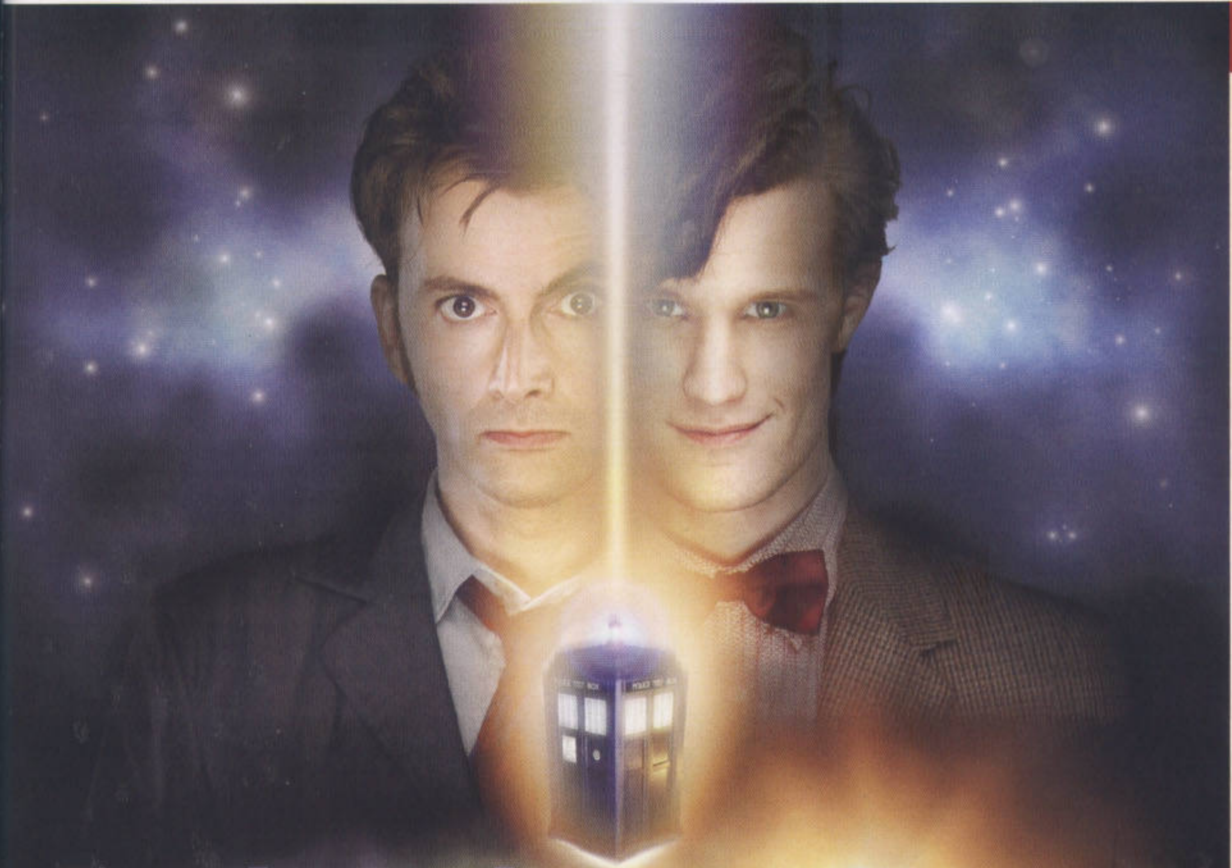
So when you see the impossible on screen – and you *will* – remember to thank Beth. (Though she might be busy with a 'Mr Singlehorn'. In which case, don't interrupt.)

Oh, but you're muttering in frustration now – what about *spoilers*? What about info about the new stories? Come on, gimme monsters. I hear you – quite easily, in fact, cos I'm so late this month I'm further down this page, still writing. Budge up, you're in my light.

But, no, not yet, you've had enough. Because this is the best time to be a fan, this is what it's all about – when it's all up in the air again. Literally, the Doctor is up there, zooming through the clouds like an Atraxi Pursuit Ship, about to crash down on our heads. A brand new man, with brand new adventures. He'll look different, sound different, *be* different. And we're right back at the start of the story, ready to run away with an amazing stranger and go places we've never been.

46 years on, and here we go again. The Eleventh Doctor is coming!

Gallifrey **Guardian**



The **Eleventh Doctor** is coming!

THE NEW SERIES OF *DOCTOR WHO*, starring Matt Smith and Karen Gillan, is entering its final shooting blocks as this issue goes to press.

"Block 6, directed by Toby Haynes, has now begun shooting," confirms *Doctor Who* showrunner Steven Moffat. "This block is made up of Episodes 12 and 13, written by Steven Moffat (who?). It's the season finale, obviously, but it's being shot in the second-to-last block. That's partly because of cast availabilities, and partly because these are BIG episodes, and we need a bit more post-production."

Director Toby Haynes is, like the other directors working on this series, another name new to *Doctor Who*. His previous work includes *Spooks: Code 9*, *Being Human*, *MI High* and *Holby Blue*.

After shooting on these episodes has finished, Block 7 will conclude the series, comprising Episode 7 by Simon Nye and Episode 11 by Gareth Roberts.

"Right then," Steven continues. "Episode titles. Oh, it's time I said *something*, isn't it? (Though as the writer of *River's Run*, can you trust a word I say? No!!!) Anyway! Episode 1 is *The Eleventh Hour*. Why? Can't think of a reason, can you? Episode 2 is *The Beast Below*. *Love* that! And Episode 3 is the Mark Gatiss classic (as it will be known in years to come) *Victory of the Daleks*. Ooh, Daleks. Lots of older fans will pretend to be cynical about that, and shake their heads, and make grown-up sighing noises... then close all the curtains and get out their action figures. Me, I'm already in the dark. And I'm Davros!

"There are also plenty of exciting guest actors on the way," Steven continues, "so here's a few to get by on, scattered across the series, for maximum confusion! In Episode 1 we have **Arthur Darvill** [*Little Dorrit*, 2008] as Rory. In Episode 2 there is the extraordinary and beautiful **Sophie Okonedo** [*Hotel Rwanda*, 2004, and the *Doctor Who* webcast *Scream of the Shalka*, 2003] as the mysterious Masked Lady, and in Episode 3, stand by for **Bill Paterson**, one of my favourite actors in the world (and from Paisley, where *all* greatness begins!) as Bracewell. Also in Episode 3 is the mighty **Ian McNeice** [*Edge of Darkness*, 1985, *Doc Martin*, 2004-present, and the *Doctor Who* audio drama *Immortal Beloved*, 2007] as the even mightier Winston Churchill.

"In Episodes 4 and 5, in one of the best kept secrets of the new series (we had this under wraps for, ohh, *minutes* into the first shooting day) – **Alex Kingston** returns as the mysterious River Song. And scooting ahead to Episode 10, we have the brilliant **Tony Curran** [*This Life*, 1997] as Vincent Van Gogh.

"Behind the cameras are a couple of old friends," Steven reveals. "**Murray Gold** is back doing the music. Because I begged him, the moment I got the job. Genius is an overused word, except when it's attached to Murray. I've just listened to his score for Episode 4, and it's thrilling, and haunting, and visceral – and the last five minutes are physically impossible to listen to sitting down. Woo!

"Meanwhile, the brilliant **Ray Holman** is joining us as our costume designer," Steven continues. "I first worked with Ray on *Blink*, where he devised a Doctor-like dash for Carey Mulligan, and then on the pilot for *Sherlock*, where be brought the great detective into the twenty-first century – so I knew who we needed for Doctor number eleven!"

As confirmed last issue, the Daleks and the Weeping Angels are both returning for the new series. But are there any other old foes coming back to wave a tentacle? "Monsters, eh?" Steven muses. "You know, people keep asking me if the Silurians are back. Well, I've checked my natural history wall chart, and there were no creatures of even remotely that description around during the Silurian era. Honestly, will you people just ask the *right* question?

"So where are we then, from July to here?" Steven summarises. "In the first block, directed by Adam Smith, we made Episodes 4 and 5, our first two-parter. Then Andrew Gunn directed our second block (Episodes 2 and 3) before Adam returned for Block 3 – the all-important Episode 1. Then Ashley Way directed Episodes 8 and 9 (our second two-parter) followed by Jonny Campbell being sent straight to Croatia to make Episodes 6 and 10. Toby Haynes has started on Episodes 12 and 13, and Catherine Morshead has joined us and is prepping the final block, to shoot Episodes 7 and 11. Phew!

"Meanwhile, as I sit typing, we've signed off the edits of Episodes 1, 2, 3, 4, 5 and 8, and the first dub is looming. And what can I say? It's not my job to write the reviews, but I've been a *Doctor Who* all my life and these shows are looking *sensational*."

The new series of *Doctor Who* – its thirty-first, count 'em up! – launches on BBC One this Spring.

>>This **Issue**

>>Awards triumph!
Doctor Who receives its fifth consecutive National Television Award...

>>Mara comeback!
The snake is to do battle with the Doctor and Tegan once again! All the latest on the audios...

>>Monster Myths!
Extras for the *Myths and Legends* DVD set are revealed – plus news of a new DVD series...

A new home in Wales for Doctor Who

BBC Wales has announced plans to build a new TV production centre to house drama series including *Doctor Who* and *Casualty*. Work at a site, which would also house other media companies, could start in July. At present, production of *Doctor Who* is based at Upper Boat, near Pontypridd.

Menna Richards, Director of BBC Wales, said, "This is a fantastic opportunity to build on the success of BBC Wales drama production and the wider creative industries in Wales."

Leader of Cardiff council, Rodney Berman added, "This is a very welcome announcement. I am delighted that BBC Wales is now able to confirm that the proposal for a new drama village will be progressed at the Roath Basin site. BBC Wales has become an increasingly important contributor of network drama in recent years, based on the phenomenal success of shows such as *Doctor Who* and *Torchwood*. It's great to see this leading to new investment in production facilities here in the Welsh capital."

Russell's Doctor Who scripts go online

As part of the promotion for the *The Writer's Tale: The Final Chapter*, the new edition of the critically-acclaimed book by Russell T Davies and Benjamin Cook, which documents the production of the last five years of *Doctor Who*, some of Russell's scripts for the series have been made available online as free downloads. Stories available to view in PDF form are *Voyage of the Damned*, *Partners in Crime*, *Midnight*, *Turn Left*, *The Stolen Earth*, *Journey's End*, *The Next Doctor*, *Planet of the Dead*, *The Waters of Mars* and *The End of Time*. See *www.thewriterstale.com* for further details.

End of Time Toys

Character has released a range of toys to tie in with the *The End of Time*. As well as new action figures of the Tenth Doctor in his battered suit, the Eleventh Doctor, Rassilon and the Master, the Journal of Impossible Things and the Master's ring are also now available as a set.

Time Lord Victorious for the **fifth year running** at the **NTAs**!

David Tennant with his fourth National Television Award for playing the Doctor. This pic and below © Press Associatio

***DOCTOR WHO* HAS BEEN** voted best Drama Series at the 2010 National Television Awards in London for the fifth consecutive year, beating off competition from *Casualty*, *The Bill* and *Shameless*. The awards ceremony took place at the O2 Arena in London on Wednesday 20 January 2010, and was screened live on ITV1. Taking to the stage to accept the award, which was presented by England's football Captain John Terry, were David Tennant, Bernard Cribbins, Elisabeth Sladen and June Whitfield.

"I'm gonna leave this to Bernard Cribbins," declared David. "What a bloody cheek!" joked Bernard before giving the acceptance speech. "This is absolutely wonderful," he said, "and I know how pleased he [pointing at David] must be, because he's been at it for four years, and I think everybody who gets involved with *Doctor Who* will be just as pleased as he is. And I know that he would want to pay tribute to the team down in Wales, from Julie and Russell at the top, right down to the runners, Tom and Blod, wherever she is tonight... the whole team down there are certainly the best, I think, I've ever worked with in British television, ever, ever, *ever*. They're wonderful. And for the viewers who voted for this, thank you BBC Cymru am Byth!"

It is also the fifth consecutive year that the actor who plays the Doctor has won an award for his performance, beginning with Christopher Eccleston in 2005 and

with David Tennant getting the gong on subsequent occasions.

Accepting his award from Sarah Brown, the Prime Minister's wife, a delighted David Tennant said, "I've loved *Doctor Who* since I was tiny. I was slightly obsessed, never missed an episode, so about five years ago when it became a more central part of my life, there was a fear it might have been some sort of anti-climax or some sort of disappointment. But, because of the brilliant people who work on it – Russell T Davies, Julie Gardner, the incredible cast, some of whom who are here today and who I've worked with over the last five years, and the incredible, exceptional people who make the show in BBC Wales in Cardiff – because of that the whole thing exceeded my expectations. And that's due in no small part to the incredible audience that we've enjoyed. Thank you all so much. Thank you for watching. Thank you for tuning in.

"The great joy for me is that the show goes on now and that I get to sit back at home and not know what's happening next! And we have the brilliantly skillful Matt Smith and Karen Gillan and Steven Moffat taking over, which is gonna be fantastic, I can't wait! So, if you're a kid who's fallen in love with *Doctor Who* recently like I did then, or if you're a grown-up kid who loves *Doctor Who* now like I have always done, or even if you just tune in now and again, catch the odd repeat on BBC Three, thank you very, very much. I've had a blast, thank you!"

Bernard Cribbins and David Tennant prepare to take to the stage to accept the award for *Doctor Who*!

The 1980s TARDIS team of Peter Davison, Janet Fielding, Mark Strickson and Sarah Sutton is reunited!

The **Return** of the **Mara**!

BIG FINISH PRODUCTIONS HAS revealed that the Mara, the snake-like demon from the 1980s stories *Kinda* and *Snakedance*, is returning in the forthcoming season of audio adventures featuring the Fifth Doctor, Tegan, Turlough and Nyssa.

"The three stories were recorded just after Christmas," says executive producer Nicholas Briggs. "And everyone was on brilliant form. It was quite thrilling to hear Peter Davison, Janet Fielding, Mark Strickson and Sarah Sutton – who hadn't acted together since 1983 – recreating their roles so authentically. These adventures sound just like they've fallen through a time warp!

"The mood during the recording was quite rambunctious, and everyone had such a brilliant time that I wouldn't be surprised to see this team reunited again some time in the near future..."

The season begins in July with *Cobwebs* by Jonathan Morris, in which the travellers land on a scientific base which they have clearly visited before. The only thing is, it hasn't happened yet... The guest cast includes Helen Griffin (*Rise of the Cybermen/The Age of Steel*), Raymond Coulthard (*Hotel Babylon*) and Adrian Lukis (*Pride and Prejudice*, *Peak Practice*).

The Whispering Forest by Stephen Cole follows in August, and is set on an alien world where a colony has become obsessed with cleanliness – while strange creatures are prowling among the trees. Guest stars include Hayley Atwell (who stars in the remake of *The Prisoner* and appeared in the audio *Doctor Who* story *Blood of the Daleks*), Paul Shelley (*Four to Doomsday*) and Harry Melling (the *Harry Potter* films) – who just happens to be the grandson of Second Doctor Patrick Troughton!

Finally, the Mara returns in *The Cradle of the Snake* by Marc Platt, which sees the TARDIS crew return to Manussa, a planet that they last visited in 1983's *Snakedance*.

"When we knew we could get these characters back together, we realised we wanted to bring back the Mara because it was an iconic monster from the Davison era," says Nicholas Briggs. "Original writer Christopher Bailey gave us his blessing, and Marc Platt seemed the obvious choice to write it – because Marc does 'weird' so wonderfully!"

The story's guest stars include Dan Stevens (*The Line of Beauty*, *Dracula*), Vernon Dobtcheff (*The War Games*) and Hugh Fraser (*Poirot* and the audio *Doctor Who* story *Circular Time*).

Looking ahead further into 2010, Big Finish has also divulged that its free story to subscribers is going to be a multi-Doctor extravaganza! Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann will all join forces in *The Four Doctors*, in an epic fight against the Daleks...

DVD extras for **Myths and Legends** revealed...

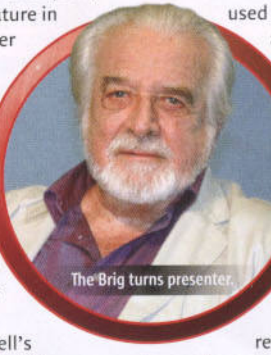
DVD PRODUCTION COMPANY 2|entertain has released further details of the bonus features that will be included in *Myths and Legends*, a box set containing 1972's *The Time Monster*, 1978's *Underworld* and 1979/80's *The Horns of Nimon*.

The Time Monster boasts a commentary with actors John Levene (Sgt Benton) and Susan Penhaligon (Lakis), producer Barry Letts, production assistant Marion McDougall, and current British television writers Graham Duff, Phil Ford, Joe Lidster and James Moran; a documentary, *In Between Now... and Now!*, in which Professor Jim Al Khalili looks at the science behind *The Time Monster*; and a brief 'before and after' comparison of the picture restoration process undertaken to make the episodes look as good as possible for DVD.

Underworld includes a commentary with actors Tom Baker (the Doctor), Louise Jameson (Leela) and co-writer Bob Baker; *Into the Unknown*, a look at the complex production of this story, with particular emphasis on the reasons for, and difficulties in achieving, the virtual studio sets; and *Underworld – In Studio*, a rare glimpse inside the studio during the recording of this story.

The final story in the set, *The Horns of Nimon*, features a commentary with actors Lalla Ward (Romana), Janet Ellis (Teka) and Graham Crowden (Soldeed) and writer Anthony Read; *Who Peter – Partners in Time*, a documentary looking at *Doctor Who*'s symbiotic relationship with the long-running BBC children's magazine show *Blue Peter*, presented by Gethin Jones, with contributions from Russell T Davies, *Blue Peter* editors Biddy Baxter and Richard Marson, presenters Peter Purves and Janet Ellis, writers Rob Shearman and Clayton Hickman, and competition winner Steve Thompson; *Read the Writer*, a short feature in which Anthony Read, writer of *The Horns of Nimon*, looks back at the production; and *Peter Howell Music Demos*. In 1980, producer John Nathan-Turner asked Radiophonic Workshop composers for demos of their music over the beginning of Part Two of *The Horns of Nimon*. Only Peter Howell's demo exists and is presented here.

All three stories include a Photo Gallery, Subtitle Production Notes, PDF *Radio Times* billings and a Coming Soon trailer. *Myths and Legends* will be released on Monday 29 March, priced £49.99.


The Brig turns presenter

Tomorrow's Times on **DVD**

Also on the way from 2|enetrtain is a new eight-part series of DVD extras called *Tomorrow's Times*, which looks at contemporary press reaction to *Doctor Who*. The first instalment is presented by original Romana actress, Mary Tamm.

Marcus Hearn, who is producing the series, exclusively tells **DWM** more about this project: "*Tomorrow's Times* continues my work at the more oblique end of the range, insofar as it's another series, like *Stripped For Action* and *On Target*, that uses the DVD extras to explore wider aspects of *Doctor Who*. The series looks at the way the programme was reported, praised and criticised by contemporary newspapers on a Doctor-by-Doctor basis.

"This is the first time the DVDs have used *Doctor Who* actors to present a series to camera," Hearn continues, "as opposed to being interviewed or recording voice-overs and commentaries. Some, like Peter Purves, have used an autocue before, but for others it's their first time. We've been careful not to ask anyone to introduce reviews that refer to their own performances, as we're mixing everyone up. Mary Tamm presents the programme on William Hartnell, Caroline John presents the Patrick Troughton show and so on. It's been fun."

More news on this series soon.

Moths – new tour dates announced

Actor Toby Hadoke has announced new dates for performances of his award-winning one-man show, *Moths Ate My Doctor Who Scarf*. They are: **Friday 12 March: Barnsley Civic** 01226 327 000, *enquiries@barnsleycivic.co.uk*; **Thursday 29 April: Stockton Arc** 01642 525199 Box Office Enquiries; **Friday 30 April: Rosehill Theatre, Cumbria** 01946 692 422, *www.rosehilltheatre.co.uk*; **Saturday 1 May: Newport, South Wales** (Further details TBA); **Monday 24 May: Pitlochry Festival Theatre** *www.pitlochry.org.uk* 01796 472 680 **Friday 25 June: Ustinov, Bath** *www.theatreroyal.org.uk* 01225 448 844; For more details see: *www.tobyhadoke.com*

Regenerations at BAFTA online

A programme of edited highlights of *The Regeneration of Doctor Who*, the BAFTA event which took place in London in December 2009, is now available to view online. Featuring Russell T Davies and Julie Gardner discussing their time as executive producers on *Doctor Who*, you can find the link at *www.bafta.org*

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PLUS!

Readers of *Doctor Who Adventures*, the weekly magazine for younger fans, can savour a free Time Beetle and the Top 10 Master moments in Issue 152 (out now); free notebooks and a guide to *The Next Doctor* in Issue 153; a free inflatable, an Ood Top 10 and a Vinvocci Fact File in Issue 154; and free Cybershade wall tumblers, a guide to *The Waters of Mars* in Issue 155. The mag is available from newsagents and supermarkets priced £2.10.

BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

The real 'Belle de Jour', Dr Brooke Magnanti, in bed with her ITV2 persona – Billie Piper!

Billie Meets the Doctor

Billie Piper, who adorned the cover of February's *Marie Claire* magazine, told *The Observer* on 10 January she felt the current third series of ITV2's *Secret Diary of a Call Girl*, airing through to March, would be the last. She filmed tie-in special *Billie and the Real Belle Bare All* in which she talked to the real Belle de Jour, Dr Brooke Magnanti. The programme was first broadcast on 25 January on ITV2.

DWM Makes News!

David Tennant's political pronouncements last issue supporting Gordon Brown over his main opponent, made headline news, causing Tory leader David Cameron to tell Radio 5 Live on 11 January, "You can't win them all, can you? I never give up, so maybe I'll have another go at convincing him." Meanwhile Tennant's *Rex is Not Your Lawyer* pilot was under consideration to be fast-tracked to series for the spring to help NBC fill one of the gaps left by its cancellation of *The Jay Leno Show* in the weeknights 10 pm slot. David will have a seat named in his honour at the RSC's new Royal Shakespeare Theatre in Stratford-Upon-Avon. He attended the after-show party at the Waldorf Hilton Hotel following *Legally Blonde the Musical*'s Gala Night official opening on 13 January at the Savoy Theatre. The show stars **Sheridan Smith** as Elle Woods with **Peter Davison** as Professor Callahan.

The Doctor and I

John Barrowman's new self-titled album released on 1 March features a range of musical theatre tracks and the iTunes version exclusively includes *The Doctor and I*, reworking *Wicked*'s *The Wizard and I* to cover Captain Jack's relationship with the Doctor. At Number 19 in *The Stage*'s 2010 Top 100 Barrowman was the highest placed entertainer. He has already signed up for his next panto heading the cast of *Aladdin 3D* at Glasgow's SECC (08443 954000) in December.

JOHN
BARROWMAN

Tate Misery?

During her Radio 2 Boxing Day broadcast with **David Tennant**, **Catherine Tate** accidentally let slip she and **John Barrowman** may be involved in a *Les Miserables* project (the musical celebrates its 25th anniversary this year) with some speculating they could be paired up to play the Thenardiers. Tate, who was Bella in Radio 4's *Giles Wemmbley-Hogg Goes Off* on 21 December, was a guest on *Friday Night with Jonathan Ross* on 15 January, ahead of **Billie Piper** the following week, while **Matt Smith** is being lined up for an appearance when his first *Doctor Who* series launches.

Elisabeth at the Lords

Elisabeth Sladen will be one of the guests attending a private reception to celebrate the UK's creative industries at the House of Lords on 4 February at the invite of Nick Clegg MP. The event is being hosted by Baroness Bonham-Carter. Two days later, on 6 February, Lis travels to Camber Sands where, along with **John Barrowman** and other guests, she'll attend the *SFX* Weekender. For more details go to *www.sfxweekender.com*

Lis Sladen.

Master of the House

John Simm continues his duel with **David Tennant**, this time away from *Doctor Who*, leading the cast of *Hamlet* in September at the Sheffield Crucible, whose artistic chief is *The Christmas Invasion*'s **Daniel Evans**.

Jones Update

Series Two of ITV1's *Law & Order: UK*, with **Freema Agyeman** continues until 15 February. **Adjoa Andoh** is Brenda Mazibuko in the Clint Eastwood-directed *Invictus*, opening on 5 February. Low-budget **Eve Myles** movie *A Bit of Tom Jones?* received a Leicester Square London première on 25 January, ahead of a nationwide release.

Moonshot Mark

Mark Gatiss has adapted HG Wells' *The First Men in the Moon* and will play Professor Cavor in the 90-minute BBC Four production due soon, a first commission from his Can Do Productions company, which he has set up with director Damon Thomas.

BBC Sitcoms Nigh

Simon Nye is writer with Omid Djalili, contributing to forthcoming BBC Two sitcom *My Country*, in which Djalili plays a down-on-his-luck Iranian immigrant who has permanent residence at a North London guest house. Nye also has a commission for a second series in collaboration with David Nobbs of BBC One's *Reggie Perrin*.

Look Who's Freezing

Colin Baker, who played Phil in BBC One's *Hustle* on 18 January, reported via his *Look Who's Talking* newspaper column that on occasion the UK's recent big chill reduced the audience to his Malvern *Jack and the Beanstalk* pantomime to only 28. Unlike the weather, minus figures were fortunately *not* recorded!

On Stage

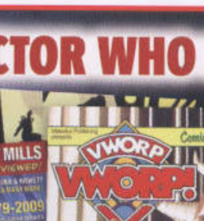
Louise Jameson stars in the world première of Jill Hyem's *We'll Always Have Paris* at the Sonning Mill Theatre (01189 698000) from 24 February to 10 April. She is also collaborating on a new musical aimed at primary school kids. **Kate O'Mara** is on tour with dreamy Lee Mead and *Marco Polo*'s **Derren Nesbitt** in Oscar Wilde's *Lord Arthur Savile's Crime* adapted by litefooted **Trevor Baxter** until 24 April.

Quickies

Russell T Davies clashed with *The End of Time* Part Two when his contribution to BBC Two's *The Story of Are You Being Served?* aired on 1 January. **Julie Gardner** is expecting a baby in May. **Nicholas Courtney** turned 80 in December, celebrating with a gathering at the Covent Garden Hospital Club attended by **Katy Manning**. *Torchwood*'s **Kai Owen** and **Tom Price** were the guest participants of *Ready Steady Cook* (BBC Two 8 January).

Obituary

James Cairncross, who played Lemaitre in *The Reign of Terror* and Beta in *The Krotons* died on 17 December 2009 at the age of 93. **Donald Pickering**, who played Eyesen in *The Keys of Marinus*, Captain Blade in *The Faceless Ones* and Beyus in *Time and the Rani*, died on 19 December aged 76.



Donald Pickering.

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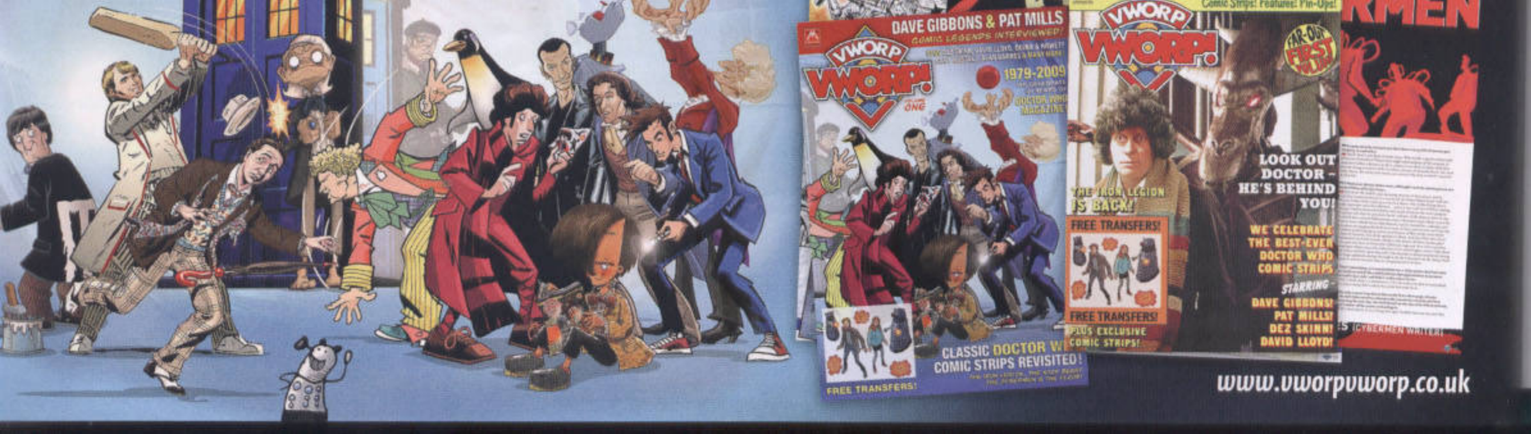
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Tom Spilsbury takes a look at how 2009's *Doctor Who* Specials fared in the television ratings war...

Tennant's final Specials attract huge audiences!

THERE MIGHT NOT HAVE BEEN QUITE as much *Doctor Who* on our screens in 2009 compared to the previous four years, but the three episodes broadcast produced some of the highest ratings for the programme since it was resurrected in 2005.

As detailed in **DWM** 409, the first episode of the year *Planet of the Dead* attracted 9.54 million viewers on its BBC One début on 11 April – enough to see *Doctor Who* comfortably inside the week's Top Five television programmes [see the first ratings chart below]. The episode was, of course, the first *Doctor Who* instalment to be made in high definition, and to be simulcast on BBC HD, where it was watched by a further 0.20 million. At the time this was a record for the channel, although this would be broken several times later in 2009 by other shows.

The next outing for the Doctor was November's *The Waters of Mars* – broadcast, unusually, on a Sunday evening. Only the second episode of *Doctor Who* ever to première on a Sunday (the first was 2005's *The Christmas Invasion*), the Doctor's trip to the Red Planet was seen by 9.94 million viewers on BBC One, with a further 0.38 million on BBC HD. At present, the BBC chooses to have its high definition ratings listed separately from the standard definition broadcasts, unlike some other broadcasters that have asked ratings compiler BARB to release an aggregated total. If HD figures were included in the totals, *Doctor Who* would have nudged past *Coronation Street* into the week's Top Five [see the second chart, below]. Officially, however, *The Waters of Mars* settled in at Number 6 on the weekly TV chart.

Nevertheless, with its BBC One figure alone, *The Waters of Mars* became the fourth-highest-rated episode of *Doctor Who* since its revival, and played a major part in making Sunday 15 November a so-called 'Super Sunday' for ratings across the whole evening. The total 'live' television audience across all channels between the peaktime hours of 18:00 and 22:30, averaged 27.2 million viewers – almost half the population of the United Kingdom – the highest Sunday audience for almost ten years, and the fifth highest since 1992. *Doctor Who* led the way for BBC One, while ITV1's *The X Factor* and *I'm a Celebrity... Get Me Out of Here* also saw their ratings soaring to dizzy heights. Even while *Doctor Who* was thrilling so many millions of viewers, ITV1's *All Star Family Fortunes* managed to attract 6.02 million.

The third and final 2009 episode of *Doctor Who* was, of course, *The End of Time* Part One, broadcast on Christmas Day. The last few Christmas episodes

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10 million viewers saw the Doctor land on Mars on 'Super Sunday'.

Top 20 Programmes (6-12 Apr 2009)

Pos	TV Series (Channel, day)	Rating
1	**Britain's Got Talent** (ITV1, Sat)	11.21m
2	**EastEnders** (BBC One, Mon)	10.32m
3	**Coronation Street** (ITV1, Mon)	10.06m
4	**Coronation Street** (ITV1, Mon)	10.00m
5	**Doctor Who** (BBC One, Sat)	9.54m
6	**Coronation Street** (ITV1, Fri)	9.18m
7	**EastEnders** (BBC One, Tue)	9.05m
8	**EastEnders** (BBC One, Fri)	8.97m
9	**Coronation Street** (ITV1, Wed)	8.79m
10	**Coronation Street** (ITV1, Fri)	8.35m
11	**The Apprentice** (BBC One, Wed)	8.04m
12	**Emmerdale** (ITV1, Mon)	7.20m
13	**Lewis** (ITV1, Sun)	6.61m
14	**EastEnders** (BBC One, Thu)	6.55m
15	**Emmerdale** (ITV1, Fri)	6.53m
16	**Casualty** (BBC One, Sat)	6.51m
17	**Emmerdale** (ITV1, Tue)	6.50m
18	**UEFA Champions League** (ITV1, Tue)	6.30m
19	**Emmerdale** (ITV1, Wed)	6.28m
20	**Law & Order: UK** (ITV1, Mon)	6.02m

Audience figures for *Planet of the Dead*	
BBC One screening (11 Apr)	9.54m
BBC HD screening (11 Apr)	0.20m
BBC Three screening (12 Apr)	0.91m
BBC One repeat screening (13 Apr)	2.01m
BBC Three screening (17 Apr)	0.56m
iPlayer views (available for 14 days)	0.67m
Total audience	13.89m

Top 20 Programmes (9-15 Nov 2009)

Pos	TV Series (Channel, day)	Rating
1	**The X Factor Results** (ITV1, Sun)	15.02m
2	**The X Factor** (ITV1, Sat)	13.45m
3	**I'm a Celebrity...** (ITV1, Sun)	10.51m
4	**Strictly Come Dancing** (BBC One, Sat)	10.10m
5	**Coronation Street** (ITV1, Mon)	10.07m
6	**Doctor Who** (BBC One, Sun)	9.94m
7	**Coronation Street** (ITV1, Fri)	9.83m
8	**Coronation Street** (ITV1, Mon)	9.77m
9	**Coronation Street** (ITV1, Fri)	9.58m
10	**Coronation Street** (ITV1, Wed)	9.28m
11	**EastEnders** (BBC One, Mon)	9.05m
12	**EastEnders** (BBC One, Fri)	8.80m
13	**EastEnders** (BBC One, Tue)	8.79m
14	**Coronation Street** (ITV1, Thu)	8.77m
15	**EastEnders** (BBC One, Thu)	8.62m
16	**Collision** (ITV1, Mon)	8.40m
17	**Emmerdale** (ITV1, Thu)	7.70m
18	**Emmerdale** (ITV1, Fri)	7.58m
19	**Emmerdale** (ITV1, Mon)	7.51m
20	**Collision** (ITV1, Fri)	7.48m

Audience figures for *The Waters of Mars*	
BBC One screening (15 Nov)	9.94m
BBC HD screening (15 Nov)	0.38m
BBC Three screening (18 Nov)	0.70m
iPlayer views (available for 11 days)	0.61m
Total audience	11.62m

Top 20 Programmes (21-27 Dec 2009)

Pos	TV Series (Channel, day)	Rating
1	**The Royle Family** (BBC One, Fri)	11.74m
2	**EastEnders** (BBC One, Fri)	11.67m
3	**Doctor Who** (BBC One, Fri)	11.57m
4	**EastEnders** (BBC One, Mon)	10.15m
5	**Gavin and Stacey** (BBC One, Fri)	10.00m
6	**The Gruffalo** (BBC One, Fri)	9.80m
7	**Coronation Street** (ITV1, Mon)	9.71m
8	**Coronation Street** (ITV1, Mon)	9.71m
9	**EastEnders** (BBC One, Tue)	8.97m
10	**EastEnders** (BBC One, Sat)	8.80m
11	**Coronation Street** (ITV1, Fri)	8.72m
12	**EastEnders** (BBC One, Thu)	8.68m
13	**Catherine Tate Special** (BBC One, Fri)	8.46m
14	**Coronation Street** (ITV1, Thu)	8.45m
15	**Strictly Come Dancing** (BBC One, Fri)	7.57m
16	**Ant & Dec's Christmas Show** (ITV1, Sat)	7.46m
17	**Victoria Wood Special** (BBC One, Thu)	7.45m
18	**Emmerdale** (ITV1, Mon)	7.23m
19	**Top Gear** (BBC Two, Sun)	7.07m
20	**Emmerdale** (ITV1, Wed)	6.94m

Audience figures for *The End of Time* Part One	
BBC One screening (25 Dec)	11.57m
BBC HD screening (25 Dec)	0.47m
BBC Three screening (27 Dec)	1.18m
BBC One repeat screening (1 Jan)	**Approx 2m (TBC)**
iPlayer views (available for 15 days)	0.81m
Total audience	Approx 16m (TBC)

PUBLIC IMAGE

The Tenth Doctor begins his final adventure – Part One was seen by almost 12 million viewers on Christmas Day.

of *Doctor Who* have produced some of the show's highest ratings in recent years, and this was no exception. With a massive 11.57 million viewers on BBC One (a further 0.47 million watched on BBC HD), *Doctor Who* helped the channel to a convincing Christmas ratings victory over ITV1. Sitcom *The Royle Family* topped the charts for the night, and indeed the week, with 11.74 million, closely followed by *EastEnders* with 11.67 million, and *Doctor Who* in third place [see the third chart, on the previous page].

Again we'll make note that if the BBC chose to amalgamate its HD figures, then *Doctor Who* would have taken the top spot for the week... but it doesn't so it didn't, which means we'll have to be content with the Number Three position, agonisingly close to Jim Royle and family. My arse, indeed!

Still, there's never any shame in a bronze medal, especially since *The End of Time* Part One finds itself only behind *Voyage of the Damned* (13.31 million in 2007) and *The Next Doctor* (13.10 million in 2008) in terms of twenty-first-century *Doctor Who* ratings, and by the time we add in repeat figures and viewers who watched on iPlayer, we move up to a total audience of over 16 million. So even if we're slightly cheating, it's pretty much the all-time most-watched *Doctor Who* episode since the programme first started in 1963. That'll do nicely, won't it?

2009's Top Rated Television Series (by average audience)

Pos (last)	TV Series (Channel)	Average	Highest (Date)	Lowest (Date)
▲ **1** (2)	**Britain's Got Talent** (ITV1)	13.37m	18.29m (30 May)	11.09m (16 May)
▲ **2** (1)	**The X Factor** (ITV1)	13.00m	16.28m (13 Dec)	10.39m (26 Sep)
▲ **3** (10)	**Doctor Who** (BBC One)	10.35m	11.57m (25 Dec)	9.54m (11 Apr)
▲ **4** (7)	**I'm a Celebrity... Get Me Out of Here!** (ITV1)	9.28m	10.86m (21 Nov)	7.53m (7 Dec)
5 (4)	**Coronation Street** (ITV1)	9.23m	11.46m (2 Feb)	5.44m (12 Apr)
6 (–)	**Doc Martin** (ITV1)	9.15m	10.28m (8 Nov)	8.03m (27 Sep)
7 (3)	**Strictly Come Dancing** (BBC One)	9.08m	11.29m (19 Dec)	7.57m (25 Dec)
▲ **8** (6)	**Dancing on Ice** (ITV1)	8.86m	11.31m (22 Mar)	6.98m (25 Jan)
9 (–)	**Whitechapel** (ITV1)	8.73m	9.26m (2 Feb)	8.20m (9 Feb)
▲ **10** (9)	**EastEnders** (BBC One)	8.43m	11.67m (25 Dec)	5.02m (7 Jul)
▲ **11** (14)	**The Apprentice** (BBC One)	8.37m	9.76m (3 Jun)	7.14m (27 May)
12 (12)	**Wild At Heart** (ITV1)	8.03m	8.52m (8 Mar)	7.48m (25 Jan)
13 (5)	**New Tricks** (BBC One)	7.94m	8.78m (16 Jul)	7.59m (23 Jul)
14 (–)	**Let's Dance For Comic Relief** (BBC One)	7.67m	8.44m (7 Mar)	6.90m (28 Feb)
15 (–)	**Collision** (ITV1)	7.45m	8.40m (9 Nov)	6.99m (11 Nov)
▲ **16** (22)	**Waking the Dead** (BBC One)	7.18m	7.51m (14 Sep)	6.86m (6 Sep)
17 (–)	**Unforgiven** (ITV1)	7.13m	7.82m (12 Jan)	6.47m (19 Jan)
▲ **18** (–)	**Gavin and Stacey** (BBC One)	7.13m	10.00m (25 Dec)	6.04m (3 Dec)
19 (8)	**Lewis** (ITV1)	7.04m	7.54m (22 Mar)	6.61m (12 Apr)
20 (16)	**The National Lottery: In It To Win It** (BBC One)	6.88m	7.81m (3 Feb)	5.86m (3 Jan)
21 (–)	**Murderland** (ITV1)	6.83m	7.32m (19 Oct)	6.56m (2 Nov)
▲ **22** (20)	**Top Gear** (BBC Two)	6.80m	7.86m (21 Jun)	6.09m (6 Dec)
23 (19)	**Emmerdale** (ITV1)	6.72m	8.54m (2 Feb)	4.50m (27 May)
24 (15)	**Ant & Dec's Saturday Night Takeaway** (ITV1)	6.63m	7.74m (14 Feb)	5.59m (14 Mar)
25 (23)	**Ashes to Ashes** (BBC One)	6.51m	7.91m (20 Apr)	5.15m (25 May)
▲ **26** (–)	**Torchwood: Children of Earth** (BBC One)	6.47m	6.76m (9 Jul)	6.14m (7 Jul)
27 (18)	**Midsomer Murders** (ITV1)	6.42m	6.90m (30 Jul)	6.14m (23 Jul)
28 (21)	**Lark Rise to Candleford** (BBC One)	6.39m	6.78m (8 Mar)	6.13m (10 Jan)
29 (–)	**Law & Order: UK** (ITV1)	6.38m	6.96m (23 Feb)	5.87m (30 Mar)
▲ **30** (34)	**Benidorm** (ITV1)	6.34m	6.80m (6 Nov)	5.23m (31 May)
31 (30)	**Harry Hill's TV Burp** (ITV1)	6.14m	7.87m (14 Feb)	4.24m (26 Dec)
32 (–)	**Hustle** (BBC One)	6.07m	6.30m (22 Jan)	5.73m (29 Jan)
33 (24)	**Casualty** (BBC One)	6.05m	7.36m (7 Feb)	4.65m (23 May)
34 (27)	**Merlin** (BBC One)	5.99m	6.64m (19 Dec)	5.53m (24 Oct)
35 (17)	**Antiques Roadshow** (BBC One)	5.99m	7.94m (3 Jan)	4.50m (12 Apr)
▲ **36** (38)	**All Star Family Fortunes** (ITV1)	5.91m	7.41m (25 Oct)	4.32m (10 Jan)
▲ **37** (44)	**Trial and Retribution** (ITV1)	5.87m	6.29m (9 Jan)	5.55m (13 Feb)
38 (–)	**Inspector George Gently** (BBC One)	5.87m	6.47m (3 May)	5.17m (24 May)
39 (25)	**Who Do You Think You Are?** (BBC One)	5.85m	6.92m (15 Jul)	4.55m (5 Aug)
40 (42)	**Holby City** (BBC One)	5.45m	6.37m (3 Feb)	4.14m (26 May)

Figures: BARB, Programmes are ranked by average viewing audiences during 2009, excluding repeats. In order to calculate an average, at least three editions must have been broadcast in 2009. For this reason, one-off programmes (such as *The Eurovision Song Contest*), and sporting programmes are excluded. ▲ symbol indicates a rise in the programme's average audience figure from 2008 (see chart in **DWM** 405).

(Oh, and if you want to know about the opposition, by the way, ITV1's Christmas Day edition of *Emmerdale* received its annual thrashing from the Doctor, pulling in a loyal 5.62 million, and a Number 41 position on the weekly chart.)

Alas, as this issue of **DWM** went to press, final viewing figures for *The End of Time* Part Two were yet to be released by BARB. We know the numbers were BIG, though, and we know that it managed to soundly beat its ITV1 opposition, including – for the first time since they last regularly did battle between 1987 and 1989 – the old enemy, soap juggernaut *Coronation Street*! Oh, the irony. However, we'll have to save the final facts and figures of that battle until next month. Bring some popcorn.

As per *Public Image* tradition, let's take a general look at the television ratings of the year, in the main chart to the left. With only three episodes, *Doctor Who*'s average audience for 2009 sees it leap up the chart, behind just two programmes. Simon Cowell's two ITV1 talent shows *Britain's Got Talent* and *The X Factor* both saw their audiences grow to extraordinary levels in 2009, leaving everything else in their wake. *Doctor Who* beats *Doc Martin* as telly's top Doc, while the other main hits of the year are further celebrity and/or talent shows, as well as the perennially popular soap operas *Coronation Street* and *EastEnders*.

Rather shamefully, BBC One can boast no new dramas at all inside the Top 40, while ITV1 created new hits with *Whitechapel*, *Collision*, *Unforgiven*, *Murderland* and *Law & Order: UK*.

However, led by *Doctor Who*, BBC One rules the roost when it comes to the returning dramas, with *New Tricks*, *Waking the Dead*, *Ashes to Ashes*, *Torchwood*, *Lark Rise to Candleford*, *Hustle*, *Casualty* and *Merlin* all doing the business; while *Doc Martin*, *Wild At Heart*, *Lewis* and *Midsomer Murders* remained as ITV1's most reliable ratings bankers, with *Heartbeat*, *Kingdom* and *Primeval* dropping out of the chart altogether.

So, what of the future? As a new decade dawns, *Doctor Who* is in rude health – BBC One's Number One drama, pulling in huge audiences on BBC One, BBC HD, BBC Three and iPlayer. As television viewing habits become ever more fragmented, all of these figures will become more and more important to get the full picture. However, it's quite clear that for most viewers *Doctor Who* is appointment-to-view television, as it's broadcast for the first time. And that can surely only be a good thing...

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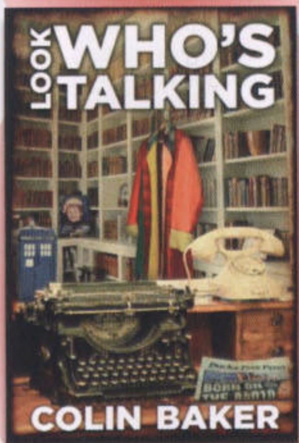
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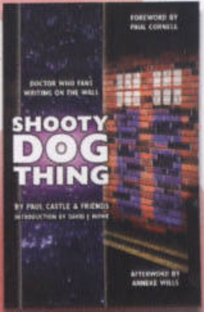
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Signed by author PAUL CASTLE

SHOOTY DOG THING is a collection of writings from the Doctor Who fanzine of the same name by Paul Castle £10.00 + £3 p&p

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All the latest *Doctor Who* DVDs, books and audio releases previewed...

THE TIME-SPACE VISUALISER

Your handy guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines available soon...

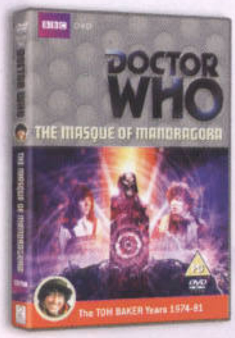
FEBRUARY

THURSDAY 4

Talking Book CD *Logopolis* by Christopher H Bidmead [Fourth Doctor, Adric, Nyssa, Tegan. Read by Tom Baker] BBC Audio £12.99

MONDAY 8

DVD *The Masque of Mandragora* by Louis Marks [Fourth Doctor and Sarah Jane] 2|entertain £19.99



THURSDAY 11

CD *Doctor Who at the BBC: A Legend Reborn* BBC Audio £13.96

THURSDAY 18

DWM Special Edition 24: In Their Own Words Volume 6, 1997-2009 Panini £5.99

SUNDAY 28

Audio Drama CD *Survival of the Fittest* by Jonathan Clements [Seventh Doctor & Elizabeth Klein] Big Finish £14.99 See page 13

Audio Drama CD *The Lost Stories: The Hollows of Time* by Christopher H Bidmead [Sixth Doctor and Peri] Big Finish £14.99 See page 13

Audio Drama CD *The Companion Chronicles: The Suffering* by Jac Rayner [First Doctor, Steven and Vicki] Big Finish £8.99 See page 14

MARCH

MONDAY 1

DVD *The Space Museum/The Chase* by Glyn Jones/Terry Nation [First Doctor, Ian, Barbara, Vicki, Steven] 2|entertain £29.99 See page 12

THURSDAY 4

DWM 419 Panini £4.20

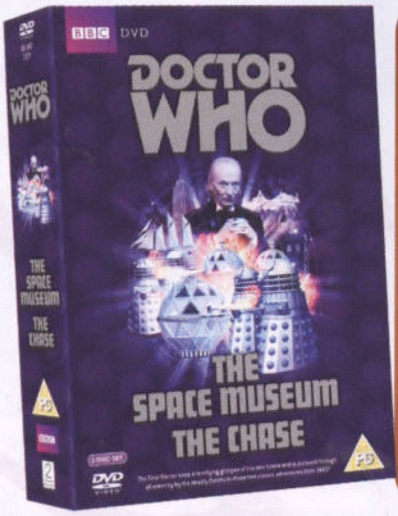
Talking Book CD *Castrovalva* by Christopher H Bidmead [Fifth Doctor, Adric, Nyssa, Tegan. Read by Christopher H Bidmead] BBC Audio £12.99

Talking Book CD *Dead Air* by James Goss [Tenth Doctor, read by David Tennant] BBC Audio £8.99

Book *Code of the Krillitanes* by Justin Richards [Tenth Doctor] BBC Books £1.99 See page 14

MONDAY 29

DVD *Myths and Legends* box set containing *The Time Monster* by Robert Sloman [Third Doctor and Jo], *Underworld* by Bob Baker and Dave Martin [Fourth Doctor,



The Mechonoids and the Daleks engage in battle once more – next month on DVD!

The Space Museum/The Chase

SPOILT ROTTEN, WE fans, these days, with an edition of *Confidential* airing within seconds of each new *Doctor Who* episode. It wasn't like this in the 1960s. We're lucky the episodes themselves survive from that era, let alone any behind-the-scenes footage that occasionally turns up. But alongside the beautifully remastered stories – and wealth of bonus material – on this latest release, is one such find...

"The story of the recovery of the cine film really stretches back nearly eight years," says Richard Bignell, who unearthed the rare footage included on this set, "when someone posted on an internet forum, recounting how he had heard about the existence of a film made at Shawcraft showing Daleks being built during the mid-1960s. A couple of years ago, I thought it might be worth having a look into. The internet has grown so much over the years, so contacting people and obtaining information is now much easier. I tried to track down cine footage collectors with BBC connections, and two possibilities emerged – one of which was a man called Keith Wilton who lived in Ealing and who ran the regular British Film Collector's Convention in the town hall. Keith proved very easy to find, and turned out to be the person that the original poster had spoken to many years ago. He had briefly been a film editor at the BBC, and had worked on *The Creature from the Pit* in 1979 – but more importantly, he was able to confirm the existence of the Shawcraft footage. The man who had taken it was called Gerry Irwin, and they had both been members at that time of the Ealing and Boston Manor Cine Club.

"Further research revealed that Gerry had sadly died some 12 years previously, but I was able to get in touch with his daughter Christine, who not only remembered the film her father took, she was able to dig it out and said she would be delighted for us to use it. John Kelly – one of the regular producers of bonus material on the *Doctor Who* DVDs – was able to collect the footage for professional transfer very quickly. It was off the back of this discovery that John decided to put together his feature on Shawcraft, which I'm greatly looking forward to seeing myself..."

An interesting modern counterpoint to this discovery is also included here, in a bonus feature which sees Dalek designer Raymond Cusick given a tour of the show's current design base in Cardiff. "We wanted to take Ray down to Cardiff," says producer James Goss, "so that he could see the design department that all his work back in the 60s inspired. And also, it turned out that [designers] Ed Thomas and Peter McKinstry were dying to meet him! Ed in particular went out of his way to make Ray welcome, and was clearly an enormous fan of his. We were helped enormously here by the *Confidential* team, and it was a real privilege to be on hand when Ray was shown the current sets. Listen out for a couple of comments by Ed Thomas which signal that, even back in early 2008, he already had an eye on the future..."

All this, and – at last – a commentary track that features Maureen O'Brien, who played companion Vicki and who has only occasionally been interviewed about her work on *Doctor Who* since leaving the show. As usual, then, an exciting, complete and definitive set. And yes, *all* the footage originally shown on the Time-Space Visualiser at the start of *The Chase* is there, in its entirety. Did you think it wouldn't be?

DAVID DARLINGTON

BUY IT BECAUSE: It has footage of the Macra, the Slyther and more – in *colour*!

DVD 2|ENTERTAIN

RELEASED 1 March 2010
PRICE £29.99 RRP
FEATURING The First Doctor (William Hartnell), Ian (William Russell), Barbara (Jacqueline Hill), Vicki (Maureen O'Brien) and Steven (Peter Purves)
WRITTEN BY Glyn Jones/Terry Nation
FIRST BROADCAST 24 April –26 June 1965

WHAT'S IT ABOUT?

The Space Museum The TARDIS crew lands in a museum housing relics from all over the galaxy – but are horrified to stumble upon themselves in an exhibition case...

The Chase Through a Time-Space Visualiser, the crew observes an execution squad of Daleks embarking on a mission to exterminate them. An epic chase through time and space begins...

EXTRA FEATURES

- Commentary featuring stars William Russell and Maureen O'Brien, with writer Glyn Jones, moderated by Peter Purves
- *Defending the Museum*: Dalek writer Robert Shearman defends an unloved story
- *My Grandfather, the Doctor*: Jessica Carney discusses the life of William Hartnell
- *A Holiday for the Doctor*: spoof recollections of 1960s *Doctor Who*
- Commentary with stars William Russell, Maureen O'Brien and Peter Purves, with director Richard Martin
- *Cusick in Cardiff*: Dalek designer Raymond Cusick visits the *Doctor Who* studios
- *The Thrill of the Chase*: director Richard Martin discusses the story
- *Last Stop White City*: documentary on Ian and Barbara, who leave in *The Chase*
- *Daleks Conquer and Destroy*: documentary discussing the appeal of the Daleks
- *Daleks Beyond the Screen*: Dalek merchandise
- *Shawcraft – The Original Monster Makers*: documentary looking at Shawcraft Models, who built props in the 1960s
- *Follow That Dalek*: amateur 8mm cine film looking around Shawcraft Models
- *Give-A-Show Slides*: illustrations from the slide projector toy available in the 60s
- Photo Gallery
- PDF *Radio Times* listings
- Programme subtitles & Production Notes
- Coming Soon: *Myths and Legends*
- Easter Egg

Survival of the **Fittest**

THIS MONTH'S RELEASE FOR THE Seventh Doctor and Klein is comprised of two different stories, the first of which allows listeners find out a little more about the new Nazi companion. "*Klein's Story* is a self-contained episode at the beginning of this release, with *Survival of the Fittest* as the following three-part story," explains director and co-writer, John Ainsworth. "To an extent, *Klein's Story* is based on information we were given briefly in [Klein's 2001 début] *Colditz*, so it's dramatising something that was already there. But it all becomes important, what motivates her to do what she does – particularly in the final story."

"The interesting thing is that although there's a whole fabulous alien story with the Vrill, the first episode sees the Doctor and Klein locked together in the TARDIS, and the Doctor decides to start conversing with Klein," picks up Tracey Childs. "We get to hear Klein's story before *Colditz*, before she travelled to 1944. Why she travelled there, who persuaded her, who else was in her life... So it was fabulous for me to get to flesh out Klein, to find out the man she was in love with, and so on. You also have this fabulous character Schmidt, who Klein gets close to, and who is the person who persuades her to travel to 1944. She gets a little too close to Schmidt, which is why she has such an extreme reaction when she finds out who he is..."

For reasons that *Colditz* fans may already be able to work out, Johann Schmidt is played by Paul McGann. "Paul is, in fact, the only actor who could play him!" John Ainsworth grins, cheekily.

Survival of the Fittest shows us a softer side of Klein. "It's been written so that there have been other adventures – this is just the first one you hear about," explains Tracey. "But it's an interesting one, because you see Klein seeing an oppressed insect race, and having compassion for them. She's outraged on their behalf at the humans that are destroying their world, and yet she doesn't have too many scruples about destroying human beings herself... It's good to see her getting a little emotion and humanity; to see her growing up."

"I didn't want the audience to sympathise with her," adds John. "If she's likeable, I think that's good. Someone who has extreme views is not always a moustache-twirling villain."

Klein's relationship with the Doctor is evolving, too. "Because they're thrown together in this small space, and because they've had several other unheard adventures, they've come to a kind of uneasy relationship," smiles Tracey. "Whether Klein really gets on with the Doctor or whether she's just biding her time is another matter!

"I think, to be honest, it's all the Doctor's fault," she ponders. "Klein starts to realise just how much he's manipulating her, and how much he's responsible for obliterating her past, and therefore her future. If he thinks she's going to take that lying down, he's very much mistaken! Cos this is Klein! You've got the bizarre dual thing of her being outraged at these insects against whom mass genocide is taking place, but at the same time she's plotting revenge against the Doctor!" **DAN BERRY**

AUDIO ADVENTURE BIG FINISH

RELEASED 28 February 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Seventh Doctor (Sylvester McCoy) and Elizabeth Klein (Tracey Childs)
ALSO STARRING Paul McGann
WRITTEN BY Andy Lane

WHAT'S IT ABOUT?

In an attempt to get to know his latest companion – a renegade from an alternate future – the Doctor invites Klein to tell him of the events that led to her trip to Colditz Castle, before the pair's latest trip in the TARDIS sees them meeting the survivors of the Vrill, who are in danger of extinction...

HOW DO I BUY IT? Send a cheque, payable to Big Fnish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email *sales@bigfinish.com* or visit *www.bigfinish.com*

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SYLVESTER McCOY in
SURVIVAL OF THE FITTEST
by JONATHAN CLEMENTS
FULL CAST AUDIO DRAMA

BUY IT BECAUSE: *Klein's Story* is the cleverest multi-Doctor story yet.

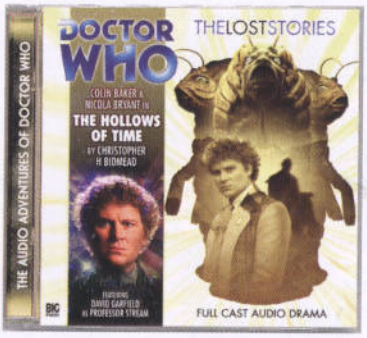
The **Hollows** of **Time**

THE HOLLOWS OF TIME, BY Christopher H Bidmead, was originally supposed to be in Season 23. David Richardson, producer of *The Lost Stories* audio series, explains more: "Chris had had that script locked away for years, and he's pretty much adapted it in the way it would have been done. He felt that because it was so visual, he needed a different kind of framing device in order to bring it to audio, so we've actually got a sort of flashback structure on *Hollows of Time*, which I think works really well. It's given it a nice little twist, and it stands apart from the others because we've approached it in a different way.

"The original script featured the Master," he adds. "We submitted the idea to BBC Wales, but we couldn't get clearance to use the Master at this time. Chris Bidmead went and looked at the story again, and came up with a really clever solution, and I think what we've got now is even better than before."

Whilst the Master doesn't appear, the intriguingly-named character of Stream does. "*Hollows of Time* is set in this English village called Hollowdean, where a cult leader called Professor Stream lives in a mansion, with all his followers around him," explains David. "We needed someone charismatic, and looked back at older TV *Doctor Who*, where an actor called David Garfield had played some really cold characters, which fit exactly what we wanted."

"It's a good part. Meaty, I'd call it. All *Doctor Who* villains are meaty parts. You can have a ball with them," smiles Mr Garfield himself, who appeared in *The War Games* (1969) and *The Face of Evil* (1977) on screen. "On one of the *Doctor Whos* I did, I was directed by David Maloney, and he'd always say that *Doctor Who* characters needed a heightened performance, particularly the villains, but he never wanted you to slice the ham too thick. He wanted it kept believable. Other scripts don't have the scope that *Doctor Who* parts allow you." **DAN BERRY**



AUDIO ADVENTURE BIG FINISH

RELEASED 28 February 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Sixth Doctor (Colin Baker) and Peri Brown (Nicola Bryant)
ALSO STARRING David Garfield and Susan Sheridan
WRITTEN BY Christopher H Bidmead

WHAT'S IT ABOUT?

The Doctor and Peri have been on holiday in the sleepy English village of Hollowdean. But why are their memories so hazy? Piecing together events, they recall a mysterious chauffeur, and experiments that could alter the nature of reality. Huge sand creatures have been sighted on the dunes, and many of the locals are devoted to a leader known as Professor Stream...

HOW DO I BUY IT? See box above.

BUY IT BECAUSE: Veteran actress Susan Sheridan has to be heard to be believed, playing an eleven-year-old boy.

Leela, K9] and *The Horns of Nimon* by Anthony Read [Fourth Doctor, Romana, K9] 2|entertain £49.99

WEDNESDAY 31

Audio Drama CD *The Architects of History* by Steve Lyons [Seventh Doctor, Klein] Big Finish £14.99

Audio Drama CD *The Lost Stories: Paradise 5* by PJ Hammond & Andy Lane [Sixth Doctor and Peri] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: The Emperor of Eternity* by Nigel Robinson [Second Doctor, Jamie, Victoria] Big Finish £8.99

APRIL

THURSDAY 1

DWM 420 Panini £4.20

THURSDAY 8

Audio Reading CD *The Hounds of Artemis* by James Goss [Eleventh Doctor and Amy] BBC Audio £8.80

Talking Book CD *The Three Doctors* by Terrance Dicks [First, Second and Third Doctors, Jo, the Brigadier and Benton. Read by Katy Manning] BBC Audio £12.99

THURSDAY 15

DWM Special Edition 25: The Doctor Who Companion – The Specials Panini £5.99

MONDAY 26

Novel *Apollo 23* by Justin Richards [Eleventh Doctor and Amy] BBC Books £5.99

Novel *Night of the Humans* by David Llewellyn [Eleventh Doctor and Amy] BBC Books £5.99

Novel *The Forgotten Army* by Brian Minchin [Eleventh Doctor and Amy] BBC Books £5.99

THURSDAY 29

DWM 421 Panini £4.20

FRIDAY 30

Audio Drama CD *City of Spires* [Sixth Doctor and Jamie] Big Finish £14.99

Audio Drama CD *The Lost Stories: Point of Entry* by Barbara Clegg & Marc Platt [Sixth Doctor and Peri] Big Finish £14.99

DOCTOR WHO
THELOSTSTORIES
POINT OF ENTRY

Audio Drama CD *The Companion Chronicles: Shadow of the Past* by Simon Guerrier [Third Doctor and Liz Shaw] Big Finish £8.99

MAY

MONDAY 3

Graphic Novel *The Crimson Hand* by Dan McDaid, Martin Geraghty, Mike Collins, Paul Grist, David A Roach and James Offredi [Tenth Doctor, Majenta] Panini £15.99

THURSDAY 6

Talking Book CD *Mission to the Unknown* by John Peel [First Doctor, Steven, Katarina and Sara] BBC Audio £12.99

COMING SOON...

All the latest *Doctor Who* DVDs, books and audio releases previewed...

THURSDAY 27
DWM 422 Panini £4.20
MONDAY 31
Audio Drama CD *The Wreck of the Titan* [Sixth Doctor and Jamie] Big Finish £14.99
Audio Drama CD *The Lost Stories: Song of Megaptera* by Pat Mills [Sixth Doctor and Peri] Big Finish £14.99
Audio Drama CD *The Companion Chronicles: The Time Vampire* by Nigel Fairs [Fourth Doctor and Leela] Big Finish £8.99
Audio Drama CD *The Companion Chronicles: Night's Black Agents* by Marty Ross [Second Doctor and Jamie] Big Finish £8.99

JUNE

THURSDAY 3
Audio Original *The Runaway Train* by TBA [Eleventh Doctor and Amy] BBC Audio £8.80
Talking Book CD *The Mutation of Time* by John Peel [First Doctor, Steven and Sara] BBC Audio £12.99
THURSDAY 24
DWM 423 Panini £4.20
WEDNESDAY 30
Audio Drama CD *Legend of the Cybermen* [Sixth Doctor and Jamie] Big Finish £14.99
Audio Drama CD *The Lost Stories: The Macros* by Ingrid Pitt and Tony Rudlin [Sixth Doctor and Peri] Big Finish £14.99
Audio Drama CD *The Companion Chronicles: Solitaire* by John Dorney [Charley Pollard] Big Finish £8.99

ALSO COMING SOON

DVD *Kamelion* box set [Fifth Doctor, Tegan, Turlough, Peri, Kamelion] [Contains *The King's Demons* and *Planet of Fire*] 2|entertain £TBA

DVD *Revisitations* box set [Eighth Doctor, Grace and others] [Contains the 1996 TV Movie and other titles. Newly remastered versions of previously issued stories, with new and exclusive extras] 2|entertain £TBA
Audio Drama CDs *The Lost Stories: The Hartnell Years* box set by Moris Farhi [Contains *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance*] £TBA
Audio Drama CDs *The Lost Stories: The Troughton Years* box set by Dick Sharples; Terry Nation [Contains *Prison in Space* and the US Dalek Pilot] £TBA
Audio Drama CD *The Lost Stories:* TBA [Seventh Doctor and Ace] £14.99

All release dates are subject to change, and all prices are RRP.

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE SUFFERING
SPECIAL TWO-DISC ADVENTURE
THE COMPANION CHRONICLES

The Suffering

THE COMPANION CHRONICLES releases have traditionally featured just one of the Doctor's friends, and are an hour long – but this month's story, *The Suffering*, is somewhat different. "A little while ago, I suggested that because the *Companion Chronicles* are monthly now, it might be nice to do a double-disc story once a year," recalls producer David Richardson. "It was planned that we would do a story featuring two companions, so we have Maureen O'Brien back as Vicki, and Peter Purves back as Steven.

"Jac Rayner, who script edits *The Companion Chronicles*, was really keen to write it, and she's done a fantastic job. It's a story set around the time of the Suffragette movement – hence 'The Suffering' – and each of the two episodes is told from a different companion's perspective. The first episode starts off being more about the Piltdown case – a very famous story about a skull that was discovered in an archaeological dig, but subsequently proven to be a hoax – and then in the second episode, it becomes more about the Suffragette movement.

"It was a joy to record," David grins. "It was the first time I'd met either Maureen or Peter, and I was completely bowled-over by both of them. Both of them really loved the material – which is lovely, given that they were returning to their roles after four decades..."

The extra hour of storytelling time allows for some tweaks to the traditional *Companion Chronicles* structure. "The two-disc release for 2011 has already been written," teases David. "It's not two companions, but still a very different format to what we'd normally do...

"With *The Suffering*, you can listen to the first disc, and to some extent *part* of the story will be resolved, but it also generates what happens in the second part of the story. It was structured so that you'd have two separate stories told from two separate perspectives, but heavily linked." **DAN BERRY**

AUDIO ADVENTURE BIG FINISH

RELEASED 28 February 2010
PRICE £11.99 (download), £12.99 (CD), £14.50 (CD overseas) including p&p
FEATURING The First Doctor, Vicki & Steven
STARRING Maureen O'Brien & Peter Purves
WRITTEN BY Jacqueline Rayner

WHAT'S IT ABOUT?

The TARDIS materialises in England in the year 1912, a time of great social change. The Suffragette movement is lobbying for votes for women, and the skull of the so-called 'missing link' has been discovered in Piltdown. While Vicki falls victim to a strange influence, the Doctor and Steven investigate the fossilized remains. The Suffering has been unleashed. Can the travellers survive its rage?

HOW DO I BUY IT? See page 13.

BUY IT BECAUSE: It's an intriguing twist on the *Companion Chronicles* format.

Code of the Krillitanes

THE KRILLITANES ARE BACK! The shape-changing aliens appeared on TV in 2006's *School Reunion*, and they return in the last *Doctor Who* book featuring the Tenth Doctor...

"The Krillitanes are up to their dastardly tricks on present day Earth," says *Code of the Krillitanes*' author, Justin Richards. "Last time they were cooking school dinners in their oil and manipulating the brain power of school children. This time the Doctor discovers something called 'Brainy Crisps' – which guarantee to make you more clever if you eat them... Well, it doesn't take him long to work out who's behind that!

"This is the latest *Doctor Who* offering from *Quick Reads*, which is a project to help reluctant readers find something they feel they can get into and make them more confident readers," Justin continues. "That's very much something the Doctor himself would approve of. It's to do with helping people make use of all the intellectual tools they have at their disposal. It's a terrific project and it's been hugely successful."

Previous titles in the *Doctor Who Quick Reads* range have also featured TV monsters...

"We always use a TV villain," Justin nods. "We started with the Daleks, of course, and then Cybermen, Judoon and Sontarans. So we needed a monster that's memorable and distinctive, and about which there's more stories to be told.

"We've also learned from past *Quick Reads* that they work best when set in the present day," says Justin. "There are very strict guidelines about the vocabulary we can use – down to the number of syllables the words can have and how long sentences can be. It's a lot more difficult to make the book accessible to the target readership if it's set in the past, or is too futuristic and sci-fi.

"Having decided on the Krillitanes, the trick was to tell a new story which extended our knowledge of the creatures in a logical manner. So I took their *modus operandi* from *School Reunion* and extraoplated from that. What would they try next? And knowing how they operate, how would they do it...?"

As with the Tenth Doctor's last few TV stories, he's travelling on his own here.

"The Doctor joins up with a new one-off companion," Justin reveals. "He's a bit different though – a middle-aged computing manager called Henry. He's not especially brave, and he knows he's not much good at his job. But he's just who the Doctor needs..."

Quick Reads
ONLY £1.99
DOCTOR·WHO
Code of the Krillitanes
BY JUSTIN RICHARDS

As we've all seen by now, the Doctor had some traumatic adventures towards the end of his tenth life. Is that reflected in his state of mind in this book?

"There's an underlying sadness, but it's deep down – so to my mind it's set before *Planet of the Dead*," says Justin. "But he's very much the adventurous, dynamic, optimistic Doctor that we saw in, say, *The Next Doctor*. He's enjoying life to the full – and if he knows it's nearing the end, that isn't apparent in his attitude or the way he behaves."

This is the final Tenth Doctor book for the time being – but will he, or any of his predecessors, ever return in new novels?

"That's an interesting question," Justin considers. "For the moment we're all very excited about bringing the Eleventh Doctor to print. But I'm sure there is a future for previous Doctors. While the Tenth Doctor's song may have ended, the stories go on..." **PETER WARE**

QUICK READS BBC BOOKS

RELEASED 4 March 2010
PRICE £1.99
FEATURING The Tenth Doctor
WRITTEN BY Justin Richards

WHAT'S IT ABOUT?

"I blame those new Brainy Crisps. Since he started eating them, he's been too clever by half." Can eating a bag of crisps really make you more clever? The company that makes the crisps says so, and they seem to be right. But the Doctor is worried. Who would want to make people more brainy? And why? With just his sonic screwdriver and a supermarket trolley full of crisps, the Doctor sets out to find the truth. The answer is scary – the Krillitanes are back on Earth, and everyone is at risk! Last time they took over a school. This time they have hijacked the internet. Whatever they are up to, it's big and it's nasty. Only the Doctor can stop them – if he isn't already too late...

HOW DO I BUY IT? Buy direct from *www.bbcshop.com* or in high street stores.

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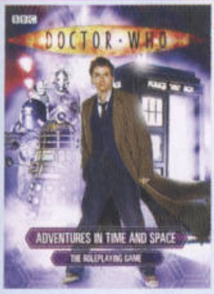
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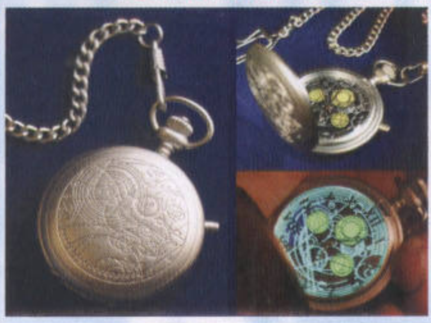
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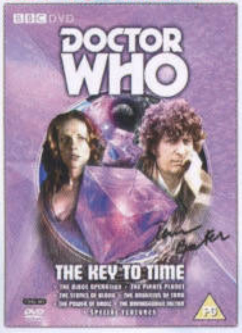
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The Doctor nears the end of his tenth incarnation...

Letter of the Month...

I was in HMV today buying the *Doctor Who Specials* box set. When I took it to the counter the shop assistant examined it very closely. He turned to his colleague, a young lady, and asked, "Did you see it at Christmas?" She shook her head. "Oh," he said, "it was so sad." I nodded in agreement, "I cried," I said. The shop assistant continued, shaking his head sorrowfully, "I just didn't want him to go. I've loved watching *Doctor Who*, ever since I was a boy, and he was just the best Doctor ever – and I'm not sure about the new chap." I smiled and nodded in sympathy, then found myself saying, "I think he's going to be OK."

I left the shop smiling, leaving my fellow Tenth Doctor fan explaining regeneration to his colleague. I had surprised myself – here was I, the most ardent of David Tennant admirers, reassuring a fellow enthusiast that the show would continue to be great without him.

Even through my tears on New Year's Day, I felt a thrill of excitement as Matt Smith stumbled around the TARDIS. **DWM** has indeed prepared me well for the transition. So, well done to Russell and David, good luck to Steven and Matt, and thank you **DWM**!

SARAH ROSSER CHESTERFIELD

Sarah's letter wins her a copy of *The Writer's Tale: The Final Chapter* by Russell T Davies and Benjamin Cook, out now from BBC Books priced £16.99.

Welcome back! Following the Tenth Doctor's epic final adventure, *The End of Time*, the **DWM** office was flooded with messages with your thoughts on the two-part Special. Here are just a few of them...

The End of an Era!

The End of Time! What can I say? How amazing, shocking, emotional, astounding and surprising. No, I'm not talking about the new-look Master, nor the way he came back; not the return of the Time Lords and Gallifrey; not David Tennant's fantastic swansong; not Bernard Cribbins' amazing performance; not even the shock realisation that it was Wilf who knocked four times.

All of these moments were wonderful. But for me, the biggest shock of the story was seeing Martha and Mickey – married! Well done, Russell, I never saw that one coming! *The End of Time* was a fantastic story, a fitting end and a great tribute to all who have made the show into what it has become during these past five years.

COLIN HAYES EMAIL

Never before have the special effects been this seamless on a British television show! I have very rarely seen a convincing spaceship flying into the daytime atmosphere – let alone in battle! The *Doctor Who* team really outdid themselves, from the supporting artists, all the way through to the main stars, the cameramen, the lighting... well, everyone! Sorry to gush, but I was absolutely stunned.

KARL PETHERS KETTERING

So many moments to savour – my favourite was towards the end of Part One, when the Doctor unveils the male Vinvocci. He doesn't even look at him – he just points the sonic screwdriver and shouts "Shimmer!" Excellence personified.

There were a couple of strained moments, though. Donna didn't exactly fry when she began to remember, did she? And the structure of the story was... *odd*. The act that kills the Doctor happens more than twenty minutes before the end.

But this was no ordinary farewell – this was David Tennant's, and as such you can forgive the odd structure, as he makes one last visit to see his friends (and the great granddaughter of his ex-lover) before he goes. And when he goes, he goes in style. Like a teenager trashing his bedroom, he burns the TARDIS with him. That final scene wraps the adventure up in a nice blue ribbon, ready for Steven Moffat to open.

RIC PARKINSON GRANTHAM

After watching Part One of *The End of Time*, I was very excited to see *The Masters Snooker Tournament* in the TV schedules. Imagine my disappointment when I tuned in to find Steve Davis and co looking exactly the same as they always do...

RICHARD MILNE EDINBURGH

The Naismiths were marvellously arrogant and stupid – I was so glad when Wilf said they'd been locked up, what a dreadful pair of people! And I've just watched the story again and think that Martha and Mickey's marriage could actually be a long way in the future, maybe after a failed marriage to Tom. They both act like the Doctor's a ghost from their past, like they know that he's gone.

DEREK GREEN FACEBOOK

The End of Time was beautifully written and poignant. The Tenth Doctor's death was distressing and traumatic, but I think it's good that fiction writers do this from time to time.

Too often in films, death is either casual and quickly forgotten about, or portrayed as glorious, honourable and heroic. In reality, in the sometimes violent world we live in, death comes with pain and suffering, with grief and fear and torment and anguish. This is what was so beautifully portrayed in the story. It reminds people why they should care.

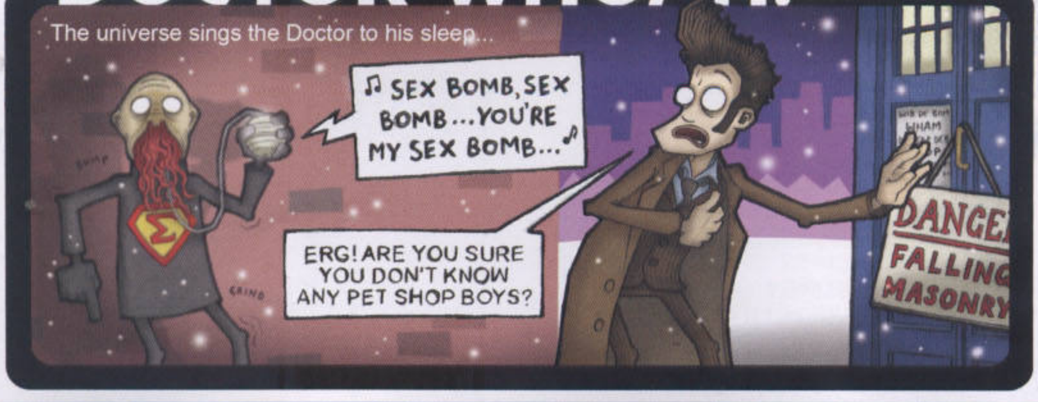
JACKY GADD EMAIL

I have mixed feelings about *The End of Time* episodes. While the acting, especially from David Tennant, John Simm and Bernard Cribbins, was superb, the story itself was disappointing overall. The first part of both episodes was too complicated and very 'stop start', especially the start of Part Two where the Time Lords plot was way too confusing to understand.

About half way through Part Two I was past caring about the story and just wanted the regeneration to start. However the last half hour was superb, allowing David Tennant to wring every emotion out of the Doctor before his regeneration. It was lovely touch for the Doctor to be able to say goodbye to all his friends and the Doctor's last words were very moving and poignant. Thank you David Tennant for four great years as the Doctor and good luck with your career in the USA.

NICK WICKS ERITH

DOCTOR WHOAH! by baxter

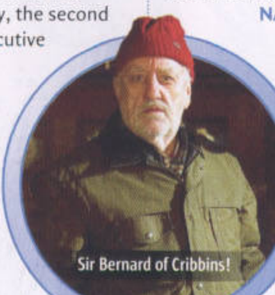

The universe sings the Doctor to his sleep...
♫ SEX BOMB, SEX BOMB...YOU'RE MY SEX BOMB...♪
BUMP
GRIND
ERG! ARE YOU SURE YOU DON'T KNOW ANY PET SHOP BOYS?
DANGE
FALLING
MASONRY

AND YOU TEXTED US TO SAY...

MATT: 'As it's 2010, should we all get 'I survived the *Dr Who* gap year t-shirts?' **ANON**: 'Just watched *St Trinian's*. Well done Mr Tennant! It's the only time I've ever wanted the baddie to succeed!' **JADE**: 'So much snow this year; the Doctor would've loved this. Even the weather pays tribute at his passing.' **PAUL BOWLER** 'A noble end for the Tenth Doctor. Exciting, heroic, and moving. He even makes time to help all his friends one last time. 24 carat-timey wimey gold!' **JESS H**: 'Ben Cook is clearly sexier than David Tennant. Can I have his number please?' **RICHARD**: 'Loved the interview with Matt & Karen last issue – they're both absolutely yummy!' Send us your messages by texting DRWHO followed by your name and your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page.

Though I enjoyed the first part of *The End of Time*, the second was a massive disappointment. Where the first was an hour of foreplay, the second was made up of consecutive cop-outs (the Time Lords return... and are almost immediately banished), red herrings (the gun, 'the woman'), strategic padding (the missile sequence), and the all too familiar reset button (the Master's epic scheme being undone).

NEIL CLARKE FACEBOOK


Sir Bernard of Cribbins!

I am writing to just vent some complaints about that horrid finale. Firstly, the return of the Master? Again? How unpredictable! His 'resurrection' scene was just laughable! Also, the writer could have at given us a better explanation of who that mysterious figure in white was! And what about the new actor playing the Doctor? He's far too young. I'm sorry, but that's just my opinion. *Logopolis* truly was a horrid episode.

STEPHEN FRIZZLE MARCH 1981

Whoops! Sorry, that last letter must have been delayed in the post – the recent snow has slowed *everything* down around here! Ah, here's some more from 2010...

Murray – mint!

I want to commend Murray Gold and the orchestra on the absolutely phenomenal musical score for not only *The End of Time*, but for all of the Specials as well. *The End of Time* was backed by music that reinforced the emotion felt from both the story and from David Tennant's performance. The combination tugged at every one of my heartstrings. I anxiously await the release of the soundtrack and cannot wait for Canadian broadcast of the first series of the Eleventh Doctor's adventures.

NANCY ORFORD CANADA

Bernard has provided the soundtrack to so many of our childhoods. How wonderful that we have the opportunity to fall in love with Bernard all over again as adults.

MARK WRIGHT BRIGHTON

There were so many fantastic moments, but the bit that really got me the most was when the Doctor attended the signing for Joan's great granddaughter's book. Oh, and the Ood song that sang the him to sleep – beautiful. And I also really enjoyed that fact that the Doctor got Captain Jack to cop off with Alonso Frame!

STEVIE HENDEN FACEBOOK

For me, the best was near the end. The small scene where the Doctor tells Wilf and Sylvia how Geoff Noble lent him a pound for a lottery ticket. To have Geoff unknowingly help out financially the daughter he would never see married, and to see Sylvia's reaction, her steely face crumbling at his mention, was sublime.

IAN CHEAL FACEBOOK

Better out than in...

'Do not go gently into that good night.' The closing moments of *The End of Time* were extremely powerful, putting into practice the sentiments of the Dylan Thomas poem cited by the Doctor in *The Shakespeare Code* – the Tenth Doctor's raging "against the dying of the light" was extremely moving. In particular, the beautifully written and played revelation concerning Geoff Noble caused me to shed the tears I had been manfully trying to suppress!

BASIL BLACKWELL FACEBOOK

Heartbreaking. Completely heartbreaking. As a 39-year-old, I am not ashamed one little bit in admitting that I cried my eyes out. Wilf's tearful farewell, the book signing, the final plea... Thank you so much to all the actors and producers who crafted such a wonderfully entertaining epic.

ADRIAN ROBINSON EMAIL

Well, I'd been doing just fine until Ood Sigma uttered one of Russell T Davies' best lines of script ever, 'The universe will sing you to your sleep' – and that was it; a 36-year-old man reduced to tears in front of the television.

A cracking episode with a fantastic performance from David Tennant – a fitting goodbye to one of the best Doctors ever and the Davies and Gardner era of the show. What a fantastic job they've all done. Number ten didn't want to go and, at the end, I didn't want him to go either.

DES MACLEOD EDINBURGH

Trust this man!

The moments after the Doctor leaves Rose and before he sees Ood Sigma, as he struggles towards the TARDIS for the last time – is this not perfect *Doctor Who*? After all the twists and turns, he's alone – except for us, and we know what's happening whether we've travelled with him for five years or 45. Those few seconds evoked so much history, all the mystery of the Doctor, his regenerations, and his universe. Even the music went all wibbly and Radiophonic... amazing! Thank you to everyone involved for this wonderful finale.

CLAIRE MCAVINIA IRELAND

Before the Ninth Doctor departed, he said that regeneration was "a bit dodgy," and that he could end up with two heads, or no head. I think legs would be the least of his worries!

EMILY NEWTON LONDON

If Matt's first appearance and that wonderful trailer are anything to go by, then we have nothing to worry about. His performance seems quirky in all the right ways that makes the Doctor such a likeable character, and hopefully this will be evident in the next series. He'll be a Doctor unlike any that have gone before him.

DAVID GRAHAM CUMBRIA

"Legs! I've still got legs!" What a fantastic opening line for the Eleventh Doctor! A nice, manic performance from Mr Smith coupled with the splendid trailer has me very excited. "Trust me, I'm the Doctor." Indeed you are, sir – welcome.

ANDY WESTON FACEBOOK

Life goes on...

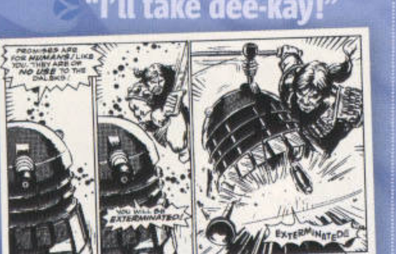
Yesterday I watched a scene in which David Tennant shouted the line, "Shakespeare's Globe! We have to stop them!" It wasn't *The Shakespeare Code*. It wasn't even *Doctor Who*. It was a not-very-good film about a girls' boarding school. But for a moment there, he was the Doctor. If this is what it's come to... if all we get now is those tiny snippets where he's *almost* the Doctor, then, well...at least we know that while he was, he was brilliant. And we salute him.

JONI DOWNS (15) MILTON KEYNES

ON THIS MONTH... 30 YEARS AGO

Peter Ware dusts off his copy of Issue 17, from February 1980...

"I'll take dee-kay!"


PROMISES ARE FOR HUMANS! LIKE YOU. THEY ARE OF NO USE TO THE DALEKS!
YOU WILL BE EXTERMINATED!
EXTERMINATEDE

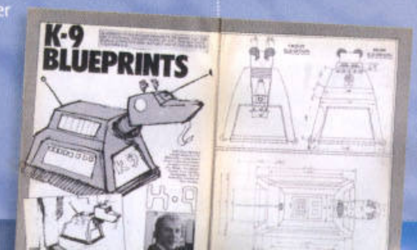
What sort of character would make the ideal lead in the back-up strip of a comic like **Doctor Who Weekly**? Why, a chainsaw-weilding, murderous psychopath of course! Written by Steve Moore and drawn by Steve Dillon, *Abslom Daak... Dalek Killer* made his début in Issue 17. In later years, he would go on to feature in the main comic strip, Virgin's *New Adventures* books and a poptastic single. Such is Daak's legacy that in 2005's *Bad Wolf*, the Doctor himself would misquote Daak's most famous line: *"I'm gonna kill every damned, stinking Dalek in the galaxy!"*

"... and here's one that we made earlier..."

Kids liked a challenge back in 1980,be it writing a computer program on the ZX80 using just 1K of memory or solving the Rubik's Cube.

DOCTOR WHO WEEKLY
Comic Strips! Features! Pin-Ups!
THE DALEK KILLER!
PLUS A NEW ADVENTURE TIMESLIP FEATURING THE FOUR DOCTORS!
ALSO – DOCTOR JEKYLL & MISTER HYDE
THE K-9 BLUEPRINTS

But no feat was more taxing than the task set by **Doctor Who Weekly** 17: 'Why not see if you can build your own K9?' 'In answer to countless requests,' the **Weekly** printed, 'the BBC's original concept plans of the Doctor's mobile computer dog.' These detailed blueprints from designer Tony Harding gave measurements for every aspect of the original version of K9 – but sadly lacked instructions on how to put the thing together.



Just how many models were left half-completed by frustrated readers, we may never know...

The Four Doctors!

There had only ever been one adventure in *Doctor Who's* history to feature one than one incarnation of Gallifrey's most famous son – but Issue 17 would change all that! The lead comic strip, *Timeslip*, was set entirely aboard the TARDIS and involved an encounter with a hungry blob which resulted in the Doctor regressing back through his former incarnations and seeing visions of his most famous foes. This memorable two-part strip was the first of its kind. It wouldn't be the last... DWM

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The Time is Now!

Steven Moffat, the new head writer and executive producer of *Doctor Who*, shares his thoughts on bow-ties, broken props, and coping with misbehaving weather...

INTERVIEW BY **TOM SPILSBURY**

Steven Moffat, as we learned last issue, is a busy man. But he's also a very happy man. His new series of *Doctor Who* is just around the corner, he's finished writing his six scripts, and at the time of **DWM**'s interview with him (Wednesday 2 December 2009) nine of the thirteen episodes have been shot, or are part-way through shooting. Matt Smith, the new Doctor, has been saving the universe for the past few months – and soon, we'll get to see him doing it. But for Steven, it's a long, long time since he first clapped eyes on the man who would become the Eleventh Doctor Who...

"I first saw Matt – and this might be a **DWM** exclusive – a few days before his *Doctor Who* audition," the showrunner reveals. "He was auditioning – bizarrely enough, if you can picture this – for the role of Dr Watson in *Sherlock* [the new BBC drama which Steven is producing with Mark Gatiss]. We'd already cast Benedict Cumberbatch [as Sherlock Holmes] and the very first person we saw for Dr Watson was Matt, who came in and gave a very good audition. But he didn't have a chance in hell of getting it cos he was clearly more of a Sherlock Holmes than a Dr Watson. There was also something a bit barmy about him – and you don't actually want that for Dr Watson, you want somebody a bit straighter. But he gave a very good account of himself and you could feel the effort in him clamping down on his barminess, you know, in order to do the audition! Oddly enough, I wrote an email where I said, 'I saw this guy today for Dr Watson, and I'd noticed he was on the list for *Doctor Who*' – so the Doctor did flip though my head at that time.

"Then I saw him about a week later for *Doctor Who*, on our first day, the third person through the door. And, you know, as much as he was a struggling, but brilliantly accomplishing, Dr Watson, he just utterly *got* the Doctor – even though he didn't really know the show very well at that point. He so *got* it in every move. He was like Matt Smith unleashed! It was like he could just act in the way he always *wanted* to, as opposed to the way he always *tried* to. He's brilliant in [2009's BBC Two drama] *Moses Jones*, but he's trying to play a geezer. Matt's *so not* a geezer. When you see him play the Doctor, you'll just see him let that part of himself out to play, which is a bit... mental, really!"

So, was he exactly what you were looking for, then? Come to that, what actually was it that you *were* looking for?

"Well, he *so* didn't fit my imaginary profile of where we were going, cos I did think we were probably going older," Steven reveals. "I thought it's mid-30s to mid-40s. I still maintain that's where most of your Doctors will be, in that age group – young enough to run, but old enough to look like they can be King of the Universe.

"If I were to show the various auditions – which I will never do! – to an invited audience, they'd all vote the same way. It was very obvious it was him. It was just a really, *really* good audition. More than good acting – they were all good actors – he just sort of had the tone of it straight away, the fun of it, the nuttiness of it... the unselfconscious *nuttiness* of it. Because, let's be honest, Matt is unselfconsciously nutty. That's what he's like."

"... *Matt's audition was funny and delightful and different. It was more than good acting, he just had the tone of it...*"

How vital is it that the actor should be like the character he's playing? For example, it's quite hard to work out where, say, the Fourth Doctor ends and Tom Baker begins, but that's not necessarily true of *every* actor to have played the Doctor, is it? Is it important that the actor playing the Doctor should seem a bit barmy?

"Not at all!" Steven nods, laughing. "And nor does it have to be! It doesn't hurt, but it's not a necessity. David Tennant is a brilliant, vibrant, *huge*, quite theatrical Doctor, but in reality he's a kindly, modest man. He's not at all like that, he's quite gentle. He's not 'Doctor-y' at all. He absolutely understands and *gets* the Doctor, a brilliant version of him, and his Doctor is a *big* Doctor, he's an in-your-face Doctor. David is not an in-your-face man, at all. That's the last thing he is, he's far too well mannered.

"Matt's audition was just funny and delightful and different," Steven elaborates. "I mean, to see a very young man play a very convincing Doctor was in itself quite, 'Oh, that's odd, we haven't seen *that* before!' Cos in one sense he looks quite young, and in another sense, he can really be quite convincingly 'the boffin'. Of the three new Doctors, he's the most convincing boffin."

Is there something almost 'nerdy' about him then?

"Well, I think if he looked nerdy and acted nerdy... then you'd be in danger of making him awfully nerdy! The lovely thing you get with Matt is a hot young bloke – a very, very handsome young man – who is nonetheless just genetically a little bit like Magnus Pike, or whoever the modern equivalent would be! There's an immediate tension."

So it's playing against expectations, or external appearances, to an extent?

"Yeah, it's about being unexpected," Steven nods. "Fundamentally – and this is what I think the test of a Doctor is – is that whatever it is he's got, are you tending to look at him in a scene? I believe that when you watch scenes of *Doctor Who*, you will tend to look at Matt. Partly because the camera

➤

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Matt Smith and Karen Gillan begin their first day at work in July 2009. © Rex

Karen Gillan was "exactly right" in her audition for Amy Pond, says Steven.

absolutely *adores* him. He's got that strange, bony face and that odd, slouchy physique. You just want to look at him all the time, it's *amazing*. That's what you want, you just want someone who draws your eye, even when they're not doing very much."

Matt is the star of the show, after all!

"Yeah, and when Matt's on screen, he *owns* that screen. He doesn't do it in a big way, oddly enough. Whereas David does it by giving a bravura performance, Matt, at his strongest, does it by being quite quiet, a bit serious, and a bit brave. Standing at the back of a scene and saying, 'No, you're not going to do that.' That's when Matt does his most powerful stuff.

"Sometimes you can't take your eyes off him cos you think there's a sense of incipient disaster about him," Steven continues. "You think he's about to fall over or bump into something. And generally speaking... you're right! He's the clumsiest man I've ever seen! I mean, despite the fact that he's a superb athlete, he knocks over coffees, falls over, and breaks props! When he was first handed the brand new sonic screwdriver on the first day of filming, I turned to Piers [Wenger, executive producer], and I said, 'I'm going to start a book on how long it takes him to break it.' And, *as I was saying it*, the prop man was walking past me with the sonic screwdriver in two bits! I thought, 'He's done it already!' Straight away, he's broken it! I described him recently as 'walking like a drunk giraffe,' which has caused him some concern. But he does! Actually, that's true of Karen as well. It's hilarious when the two of them have to do shaky floor acting!"

Matt Smith was cast before the team even began thinking about casting the companion role. Presumably, having cast Matt, that must dictate certain things about the sort of co-star you're looking for?

"You can't theorise about that, you just try," Steven shrugs. "And actually, all credit to [casting director] Andy Pryor, everyone we saw for the role of Amy was terrific. Genuinely, every single one of them. There wasn't a single bad audition, they were all brilliant. Karen was the very last person we saw and she just fitted it better. She was just *exactly* right. And exactly right with Matt, in that she's a bit kookier, I suppose. A bit madder."

Would it be fair to say, though, that the net can be cast a bit wider with the Doctor, whereas Amy had to be a certain age, a certain type of character?

"Amy had to be young; and actually, one of our favourite actresses for it was just that little bit too old. Not *old* by any means, but old for Amy, who clearly on the page is young. Matt was at the audition, reading in the Doctor..."

Was Matt there for all of the Amy auditions?

"Yeah," Steven nods. "And this was his first experience of seeing what it's like when somebody just completely *nails* the part. To this day, I still don't know how Karen didn't know she had got the part. She didn't have a clue. We were all making faces at each other and waving cos she was just so good, so brilliant!

"I think she was the very last person we saw that day," Steven continues. "Thank God, cos if anyone else had come in after Karen, they'd have had a miserable time. We wouldn't really have been paying attention."

So Karen was the last person you saw, whereas Matt had been one of the first?

"Yeah. If Matt had been there on the *third* day, we'd have probably decided on the spot, but you think, 'We're in for the long haul now, it's gonna take months.' When the third person through the door was just so right, Piers and I went off thinking, 'Really? Is that it? Have we done it? Have we already got him?'

DOING IT FOR THE KIDS

Steven Moffat and his wife Sue have two sons: Louis, aged eight and Joshua, aged ten. So, the target audience for *Doctor Who*, basically. What do they think of Dad's job?

"When I told them that I was taking over, a long time ago, they were quite surprised – and a little annoyed – because they assumed I was *already* in charge of *Doctor Who*. Cos I'd already done that scary one with gas masks, and that scary one with statues! But yes, it's the ultimate job for a dad to have."

What do their friends think?

"Well... I went into their school, quite a long time ago now, and this little girl came up to me. She was so nervous she was breathing hard. I thought, 'Something terrible must have happened, and she's chosen me as the adult she's going to talk to. Oh my God.' But she said, 'What if... there was a monster that could disguise itself as the TARDIS and the Doctor didn't know which one to go into?' And I said, 'That's pretty good!' I asked her agent to call me, but it never happened. We never spoke again!"

Your kids are used to meeting different Doctor Whos, aren't they? How do they react to having a Time Lord in their living room?

"Well, Matt was at my house, and Louis asked, 'Is Matt going to be *my* Doctor?' I said, 'Yes he is.' 'Will he pick me up from school then?' 'No, he won't pick you up from school, he's just your Doctor.' 'Will he take me to the shops then...?' '*No!!*'

"But Matt said, 'Yes, I'll take him to the shops, that's fine.' Sue and I said, 'No, Matt, you can't...' But it was too late, Louis led Matt out to the shops. We later learned that Louis had walked him down the street, and had met some friends from school. Louis was boasting to them, 'This is the new Doctor Who,' and was showing him off, like an acquisition! And poor Matt was just standing there, going, 'Yes, I'm the new Doctor Who, hello!'"

Steven's sons with Peter Davison's two sons in 2007.

The new Doctor enjoyed watching Patrick Troughton in *The Tomb of the Cybermen*.

But we wanted to be exhaustive, so we carried on. We didn't see a single bad actor. For the role of the Doctor, you only see the cream. You see extraordinary actors going for it. But nobody quite lived it, walked it, breathed it the way Matt did – which is bizarre, cos of all the people we saw, he probably knew the show least."

Because he's part of that missing generation, for whom *Doctor Who* wasn't on telly when he was a kid?

"Absolutely. He barely knew it. But now he's got obsessed with it – as you'd expect, in the months between him being cast and starting work."

DWM has heard a rumour that the new Doctor particularly enjoyed *The Tomb of the Cybermen*...

"He phoned me one evening about *The Tomb of the Cybermen* and he was on the phone for about 20 minutes!" Steven recalls. "Just raving about it, about how brilliant it was, and how fantastic it was and how much he loved Patrick Troughton. From that point on, I think the bow tie was a given. I don't think there was any getting out of it! But for a sad old fan like me or like you, it was just a joy to hear this young fellow going on about how fantastic *The Tomb of the Cybermen* is!"

Perhaps, as fans, we can be more cynical about the show than 'outsiders'? Perhaps we should just be relaxed about the fact that *Doctor Who* has *always* been pretty bloody good...?

> *"... Matt was raving about Tomb of the Cybermen, and how much he loved Troughton! So the bow-tie was a given..."*

"Yes, I think we've got self-conscious about liking it," agrees Steven. "Matt was watching it for the first time and just thinking 'This is brilliant!' And it's genuine. It's not like he's unaware of what's cheesy. And just as every actor [to have played the Doctor] since Patrick Troughton has done, he fell in love with Troughton's version. It seems to be the bedrock, really. I was looking at [the 1968 story] *The Invasion* recently, and thinking that all the dialogue would fit for David Tennant's Doctor. Completely different actor, different performance, but he is the Doctor as we know him now. It's not a very showy performance. It draws your eye, but in a very subdued way. With Tom Baker, it's a magnificent, big, 'look at me!' performance, but Patrick Troughton seems to be saying 'Look at him, look at them, look at her,' and yet you just look at *him*. And he does small moments beautifully. Lest we forget, he was the very first person to play the Doctor like that, which is, broadly speaking, how he's been portrayed ever since. So he was inventing the idea that he could be the hero and the boffin. He could be a bit mad and a bit funny, a bit exotic and a bit common. He was always asking for tea and biscuits or something, it's that kind of thing that the Doctor still does. I'm absolutely certain from that point on that Matt was just going to wear a bow tie, whatever we did!"

So the bow tie was something that Matt particularly wanted? Was the costume and the overall 'look' for Matt's Doctor ultimately his choice then?

"Well, it's a bizarre story, the whole thing..." Steven begins. "We were so far down the road with a completely different look. Costumes had been made, fittings done, we were heading towards the first photocall – mere days before the first day of filming. We had a different look altogether, a bit more piratey, big long coats and all that stuff – and Matt hated it all, so we knew we were in trouble. He hated everything. On the last day – in the last half an hour of the last day that we could make this decision – he asked if he could try this jacket. I think it was his, this old tweedy jacket with elbow patches. So he put that on, and he liked that, he liked his tweed jacket and his elbow patches. Then he said, 'Could I try braces?' So he put the braces on, and I'm thinking, 'Yeah, that's not bad.' It wasn't spectacular, it was just *okay*.

"And then he said, 'Can I have a bow tie? And I said, 'Absolutely *no*. Under no circumstances are we having a bow tie! It's retro, outdated, ridiculous, it's a pantomime idea of what *Doctor Who* is like. We are *not* having a bow tie!' But Piers said, 'Just let him try it with the bow tie.' So we stuck a bow tie on him and it just looked fantastic. Instantly! And you could tell that he, for the first time since the costume fitting started, was leaping around the room pretending his pen was a sonic screwdriver, and absolutely believing it! Beth [Willis, the third executive producer] had popped out for a while, so we got her back and I thought, well, 'Surely we've just gone mad, so let's see if Beth thinks this looks okay.' She came back in and she loved it. Girls sometimes just smack you round the head and say 'No, you can't wear that, it's ridiculous!' But she didn't – she loved it too!"

It's vital that an actor is comfortable in what he's wearing, isn't it?

"And that's the reason I signed off on it on that day," Steven agrees. "I mean, he's a clothes horse, Matt, he looks good in anything. But he just stood there in the other costumes chewing his lip and looking miserable. When he wore the bow tie and the braces and the tweedy jacket he was honestly jumping round the room with his pen going 'Fzzzt!' being Doctor Who. I still have the photographs on my iPhone. Here is the previous costume. Look at his face! Look how miserable he is."

Steven leans over to show **DWM** some pictures on his iPhone of Matt wearing a different costume. Matt does indeed look great – but not at all happy. We whizz through other photos before finally reaching the now familiar attire of the Eleventh Doctor.

"You just see the change in his mood from, frankly, being a bit miserable and convinced that we were not going to get there... and suddenly he's happy! Can't take his eyes off himself. In love!"

© Rex

Steven Moffat with his fellow *Doctor Who* executive producers, Piers Wenger and Beth Willis.

> *"...The Doctor is never trying to be cool. Neither does he think he's an adventurer. He thinks he's an explorer..."*

◄ We flick back again to an earlier shot – to an outfit that looks a little like something Captain Jack Sparrow wears in the *Pirates of the Caribbean* movies.

"He's absolutely not feeling it there," Steven recalls. "He said to me, 'Other people would dress the Doctor like that. I don't think the Doctor would ever dress *himself* like that.' And he's right. Cos the Doctor doesn't think he's going on an adventure."

The Doctor's not *trying* to be cool is he?

"No, never. Neither does he think he's an adventurer – he thinks he's a scientist and an explorer and a fun guy. Matt's costume is distinct; it's lovable; it's accessible to children, they all think he's funny. One of the odd things about Matt is that if you make him look cool, he looks *insanely* cool, and the Doctor shouldn't look *too* cool. You want kids to run up to him and take his hand."

The new series of *Doctor Who* has three executive producers. Working alongside Steven are Piers Wenger and Beth Willis. All three have the same job title, but who actually does what?

"It's properly *messy*, cos we all overlap in our jobs!" Steven laughs, as he considers how best to explain the set-up. "Very, *very* broadly, I'm in charge of the narrative content of the show, the fiction. Not *how* it's made, but *what* is made. Now, of course, that feeds into a lot of *how* it's made as well. But I've got Russell [T Davies, *Doctor Who*'s previous showrunner]'s job, I'm in charge of the fiction. Piers and Beth divide between them the gargantuan, incredible task of actually *making* it! In a sense Piers' job is maybe slightly more about BBC politics and money, and Beth's job is slightly more about actualising the show without spending every penny in Wales. But that's simplifying things, and unfair, really."

Piers Wenger is also the Head of Drama at BBC Wales, the same role Julie Gardner had until she moved to Los Angeles last year.

"Yeah, he's Julie basically. But that job has become a lot bigger over the last few years, cos Drama in Wales has become huge! But it's a shame to define our jobs too much, cos we overlap hugely. Loads of the artistic decisions I have to make are entirely budgetary. Loads of the ideas Beth and Piers have are entirely artistic. We talk to each other all the time."

At the time of this interview, Matt, Karen, and the rest of the *Doctor Who* team are filming in Croatia. **DWM** has sent writer David Bailey off on a three-day trip to cover the filming, while Beth Willis is out there representing the executive producers. Meanwhile, Steven Moffat and I are sitting in the corner of a club in Chiswick with a bottle of wine and some macaroni cheese. (It's the curse of being in charge of our respective *Doctor Who* empires.)

"Piers is flying out on Thursday," Steven reveals. "I can't, cos I've got to sort out *Sherlock*. God forbid that I should have any fun ever!"

Has Steven been on set much at all?

"Hardly ever. I mean, I used to boggle that Russell was never on the set. Since we started this series, I've been about four times... Maybe five? And three of those were the first three days! There's *so* much to do..."

Steven has bought a house in Cardiff, although he still lives in London most of the time. "*Sherlock* also goes out of BBC Wales, so I'm a proper Cardiff resident. I do spend a fair amount of time there. But that's not about being on the set, that's about going to meetings..."

Would you *like* to be on set more?

"To be honest, I'm not a huge fan of it," Steven admits. "It gets quite boring quite quickly. But I wouldn't mind popping in now and then. I miss seeing Matt and Karen, who are good friends. I text them a lot and I'm on the phone and all that, but it would just be nice to be sharing the adventure a bit more sometimes."

So what does Steven Moffat do during an average working day? What takes up the most time?

"I look at the rushes – there are rushes every single day, pretty much, except maybe Sunday. And it's really important to keep up, cos if you miss a couple of days, you then have to watch three days of rushes. So you watch your rushes every single day and give notes on them."

How much material is that?

"I've never timed it, but it would be enough to fill a DVD. You see all the takes they did that day. These days, with FTP, I can be looking at the rushes by 8.30am of the stuff that they finished at 7.30 the previous night. It's a miracle! But a huge part of the job is just staying on top of the rushes, or that's where it starts to go wrong. You need to say 'No, we haven't got that shot', or 'No, that's not how it's meant to be', or whatever... Or far more often, just to say, *'that's bloody brilliant!'*

"So I will watch the same scene played out 20, 30 times from various different camera angles," Steven continues. "You probably see about five or six minutes of finished show per day, but it takes about an hour and a half."

What sort of notes might you give about the rushes?

"Well, you might be saying, 'They should be more urgent in that scene, because it comes after this scene,' or you might be saying, 'That doesn't look physically believable to me, they could easily have run away from that monster. It looks like they were hesitating'," he elaborates, adding, "but those are exceptions! Most of the time you're saying, 'That's fantastic, that's brilliant.' It's right 90% of the time, but the number of mistakes that you *can* make in *Doctor Who* are legion! It's terrifying, the number of things that can go wrong. You've got monsters, you've got opportunities for overacting, you've got green-screen, you've got weather-dependant stuff... there's a bunch of stuff that can ruin your day."

DWM is always sent the schedules for *Doctor Who*'s filming in advance. Each day is planned out meticulously. It's clear that there's never much margin for error. ("There isn't!") When the *Doctor Who* team was in Dubai last February to film *Planet of the Dead*, the first of the three-day shoot was almost completely ruined by a sandstorm. Everyone worked extra hard to get the three days' worth of filming done in just two days.

"Our nightmare – hardly Dubai – was some of the scenes in Episode 1, where we just got killed by the weather. Torrential rain on the two days we had to shoot it!" Steven grimaces at the memory. "Piers phoned and said, 'Can you write some dialogue about changeable weather?' So, Terrance Dicks-style, I wrote, 'It's causing freak atmospheric anomalies!' But every time they got close to saying that line, the weather cleared. It was bright sunshine, so they couldn't say it! So we said, 'We'll just have to come back and shoot it another day. So we did, we remounted. And it rained us off *again!* We absolutely got slaughtered. We ended up having to rewrite and reassemble the scene in the cutting room. And actually... it works, so that's fine!"

The Doctor and Amy spring into action in Episode 1 of the new series. © Rex

With so many projects on the go, not to mention a wife and two young kids, I wonder if Steven manages to have any holidays at all? Just a day off, once in a while? An occasional Sunday? Christmas, even? Or do they all get cancelled in the name of *Doctor Who*?

"Yeah..." he says, slightly wearily, before quickly adding, "Well, yes, but what you've got to feel at every point, and I really truly mean this, is that it's a privilege to do this job."

Does he feel that it's as hard as working on, say, a soap opera? BBC One's *EastEnders*, for example, must transmit two hours of new material *every week*...

"Oh, that's impossibly hard, and must be back-breaking," he says. "But the stuff we have to do on *Doctor Who* – it's harder to do, it's like movie-making. I know that *Doctor Who* looks like it has a big budget – but it doesn't, compared to what we're trying to do. It looks like it has a big schedule – but it doesn't, compared to what we need to accomplish. We're not doing scenes around tables, we very rarely do scenes of people just talking. At a minimum they're *running*; probably there's a green screen, probably there's a monster... It's a proper nightmare to make this show, it really is! The number of crises each week becomes so intensive that you stop reacting to them. You just think, 'Well, there we are, that's *this* week's crisis!'"

Minute for minute on screen, *Doctor Who* has the same sort of budget as any other BBC One drama series.

"Yeah... and they're making shows about people talking around desks! We're making a show where we've got one standing set that we hardly ever use and two regular characters. The moment they walk out the TARDIS, everything else – never mind whether it's alien or not – has to be brand new. 'Brand new' means you have to build it, or make it, or find it. 'Brand new' means that you're not used to it, you're not experienced at it."

So you have to make a show that needs to *look* much more expensive than it actually costs in real terms?

"Yeah, *Doctor Who* looks *much* more expensive than it is. People think we've got a big budget –

"What have you got for me?" The trailer gives us clues...

POLICE PUBLIC CALL BOX
BBC one
BBC one

Steven needed to write extra dialogue for Nancy in *The Doctor Dances*, but battled to keep some of Madame de Pompadour's lines...

◀ and in British television terms, it is a big budget – but as I say, it's not big compared to what we have to accomplish with it. It really, really is not. And that's okay, it makes us creative. But, there are times when you wonder just how we're gonna get through it, you know? It's terrifying, but it's brilliant – it's *Doctor Who*! A lot of ingenuity goes into getting around our limitations. A lot of ingenuity."

In practical terms, who's on the front line, working out how that's going to work? Does that fall to Piers or Beth?

"Piers and Beth alternate blocks in terms of which one they're in charge of. Beth's running the current block, Piers is running the next one... and this is just in aid of not *killing* anybody. But once we hit a problem it needs all of us to solve it, that's the truth. How do we solve this, how do we film this scene? How do you accomplish that story beat, in this amount of time, with only a glove puppet and a pointy stick? At that level, it requires all of us."

An example of the sort of problem that might need to be solved came in Steven's 2005 episode *The Doctor Dances*. The under-running episode needed a new scene written at *very* late notice. Steven wrote the sequence with that spooky typewriter virtually moments before it was shot. Have there been similar obstacles to be overcome on the new series? Could you end up writing a new scene even if it's not your episode? Or do all the other writers need to be on standby right up until their episode is safely recorded?

"Oh yes! If I can find the writer, they'll write it," Steven says. "But to be honest, I *cannot* afford to think in this job of there being 'my episodes' and 'other people's episodes' of *Doctor Who*. They're *all* episodes of *Doctor Who* and they've all got to be good. So, whether I'm the guy who's writing it – or the guy who's *helping* the guy who's writing it – I'm passionate about all of it. I'm *passionate* about all of these episodes. So I'm not ranking them differently just cos I wrote some of them. And sometimes, yes, you need to come up with the quick fix. I'm quite experienced at the quick fix."

How easy is it to get back into the mindset of writing a bit for an episode that you might have finished ages ago?

"It's not that bad, it's actually quite exciting. It's only showbiz! I don't mind at all. I don't think anyone really minds it. 'What have you got? What can we do? How can I look really, really clever in the next ten minutes?' People like that. That typewriter scene was a clever old scene, wasn't it? But I think if you go and look at that scene now – although it's beautifully played – it looks like it's been made on the set of a 1970s sitcom! It's *outrageously* cheap. They all just stand there in a line! Because I was away in Australia, Russell had written a version with Nancy talking to the kids, and he sent it to me, to see if there was anything I wanted to add. And I added the scary typewriter, just to make it a bit spookier. It's a proper scary scene. Nothing wrong with it. It *slightly* repeats the beat of the tape recorder scene, but it's still creepy, it's still fine, I have no problem with it at all."

This sort of fix must have happened countless times throughout *Doctor Who*'s history?

"Oh, it's common. I've written *so* many added scenes in shows. I wrote loads of it in *Jekyll*. Tons of it in *Press Gang*. Just to get it up to length. Absolutely."

It can't be that easy, though, can it? It's just got to get you from A to B as painlessly as possible?

"Well, it's got to get you from A to A! It's a scene that has to take you absolutely *nowhere*, and contribute nothing critical to the plot, otherwise it would have been there in the first place. You actually have to do a scene that reboots itself, so you never have to have it at all. It's a good one in *The Doctor Dances*, but once you know what it is, it's hard to miss how unnecessary it is."

For the vast majority of the audience, they'll only ever watch it once anyway – and it won't be obvious the first time you see it.

"I'm not sure it's that obvious the *fifth* time you see it! I think it's well hidden. But once someone tells you that's what it is, it's screamingly obvious."

As a writer, when you're watching television, can *you* spot those sorts of scenes?

"No, to be honest, when I watch television, I just watch television and I don't worry about that kind of thing. Usually, when you give a writer a padding scene to write they do something quite good."

A couple of days after our interview, **DWM** is invited to Cardiff to watch the rough-cuts of the first three episodes of the new series. At this stage all of the scenes will be there, but often effects will be absent, lines of dialogue will be missing and added later, and the episodes will be ungraded, without the proper incidental music. The producers of *Doctor Who* will watch these episodes dozens of times, at every different stage of post-production. I wonder whether the writers would also get the chance to see their episodes at this interim stage?

"Well, I'm very, very keen that we should do that," Steven states. "I don't think all the writers in the old days did. I did. It can be trouble. The more voices you add, the more trouble you've got... but the more insights you add, the more chance you've got to succeed. The writers will help. When I'm doing my edit notes, I can't be the voice of the writer more than the writer themselves, so I like to get the writer involved, to make sure that they're happy with what they see."

When you saw the rough cuts of your previous episodes, were *you* happy with what you saw?

"Oh yeah. Well, I got into a squabble over *The Girl in the Fireplace* about the cutting of a scene – which we put back eventually – where Madame de Pompadour works out that 'The days of my life are pressed together like the pages in a book.' Actually, *Doctor Who* is quite dispiriting until you see the final thing. It can be quite depressing. The one that was the most depressing was *Silence in the Library*, with Alex Kingston running in and out of the same room with some green screen in between! When you saw the finished version, with this fantastic Library CGI'd in, it was brilliant. The second episode was even worse from that point of view. With *Forest of the Dead* you just had to exercise your imagination to make any judgement at all, cos it looked like complete nonsense! It was David and Alex running in and out of the same room! That's not what you think when you watch the finished show, but it's what you think when you watch the interim show, which is the one on which we make all our judgements."

Although we're still a few months away from seeing the first episodes of Steven's reign as *Doctor Who* showrunner, it's now a long time since he was offered the job. ("It's two-and-a-half years since I got the critical email. Two-and-a-half years is a long slice of anybody's life, it's a long time!") Did you have any doubts about taking over from Russell?

"Oh sure, yeah! It was months before I said yes. I was asked in July 2007; I don't think I gave in til October or something."

Was your eventual decision ever in doubt? What if *Doctor Who* had been a tiny commission for BBC Four, rather than a flagship BBC One drama? Would you still have taken the job on...?

"Well..." Steven considers, pausing for thought.

SAYING NO TO SPIELBERG!

As well as taking over the reins on *Doctor Who*, Steven has written the screenplay for the forthcoming *Tintin* movie – for none other than Steven Spielberg!

"That didn't really overlap with *Doctor Who*. I gave up. I properly gave up. I walked away from Steven Spielberg and Peter Jackson to do this job."

Steven had signed a contract to write more than one *Tintin* movie, but in the event, he left the project partway through the first one.

"I wrote the first movie, but I left before the shooting of the movie, so they would have got somebody else in to finish that job. I was on a two- or three-picture deal. They wanted me to continue. I said, 'Look, I'm going to do *Doctor Who*,' and they were very, very kind and lovely about it. Steven even phoned me up and said, 'The world would be a lesser place without *Doctor Who*, so you must go and do that.' And Peter Jackson's a great fan, and said I had to do it, absolutely. And they understood why I was taking a pay cut to go and do this."

"I don't know if I'd give up as much of my life to it, as I'm doing now... but in terms of taking it on, there'd be no hesitation at all. The eagerness, when I was offered to write something back in 2005... I couldn't say 'yes' fast enough, it was so exciting! And then, writing a story every year – I loved it! I got on with my own life, my other work, and once a year I'd write a *Doctor Who*. And I absolutely loved it. When I knew Russell was leaving I said, 'Look, if I did more than one a year, would that make it easier for you to stay?' Apparently not, as he left anyway! Maybe he thought it would make it even worse..."

So, it was crunch time. What went through your mind when you had to make that decision?

"Well, you know, I knew my stories had gone down quite well. In *Doctor Who* lore, I had a little place. It wasn't Russell's place, but it was a decent place – the guy who wrote *Blink*, the guy who wrote *The Empty Child*. That was kind of okay. I'd have settled for that! And I could have carried on doing that forever. But when I was offered the job, I had to think of other things. I thought, 'I'll have to spend a lot of time in Wales', and I actually live in West London, so that's a problem. I also had to think, looking around the room – and I know this sounds appalling! – who *else* is it going to be? Even *I* think I'm the obvious choice..."

As *Doctor Who* fans, we all want the show to be successful and to continue. So, did you almost feel that it was your *duty* to say yes? You had been given the calling, and you dare not refuse...?

"There was definitely an element of 'This is the time I'm supposed to do this...'" Steven laughs. "But having said that, I wouldn't derail my whole life, or anything. I'm too selfish. When I really cleared my head, I thought, 'I just want it. I just want it.' I couldn't quite say yes, but I knew I wasn't going to say no. I remember talking on the phone to my dad. He phoned up and asked what I was up to, and I said, 'Well, I've just been offered *Doctor Who*.' And he said, 'Well, obviously, you're going to do it!' I said, 'I don't know. Maybe I will, maybe I won't.' 'No, no, *of course* you're going to do it!' He sent me a photograph of me reading a *Doctor Who* book at the age of eleven, when I looked exactly like my son, Joshua. So, of course I was going to do it, of course I was. It just took a while to admit it. Let's put it in these terms: there will be a number of things I'll never, ever write, because I'm doing *Doctor Who*. There will be a number of things I'll never do because I'm doing *Doctor Who*."

> *"... I told my dad I'd been offered the job. He said, 'Of course you're going to do it!' I took a while to admit it..."*

You won't necessarily know what they are, though.

"I know what they are! There will be things that won't happen."

But that's true of anything!

"It is, it is. But *Doctor Who* is like an eclipse. It blocks out the sun. It's *knackering*."

During the two-and-a-half years since that email, Steven has been working on the new series, while publicly Russell T Davies has remained the guy in charge of *Doctor Who*, and David Tennant has been the current Doctor. Now, at last, the new team can take centre stage.

Steven Moffat, aged eleven, enjoying an exciting adventure with the Daleks.

"I've been a big advocate of us being secretive," Steven admits. "But I want us to throw open the doors for **DWM** from January onwards! The reality is, it's been quite a long time since it's become my full-time job. And even while Russell and David were doing the Specials, they were checking with us, rather than us checking with them, about what they could and couldn't do. So there's a measure of cosmetics been going on. And rightly and properly we're seeing off David and Russell who have kept up the appearance very well, but they haven't been doing the job full time for a long, long while."

Two issues ago David told **DWM** how close he had come to staying on for another series, when he learned that Steven would be stepping into Russell's job.

"Yeah, it was really close. Really close. I was talking to David on the set of *Silence in the Library*, I think, and I was saying 'you have to make up your mind.' And you know, we're actually quite good friends, so it was a weird one. But I wasn't going to sit down and write until I knew I was writing for a brand new Doctor or the same old Doctor. I had a different version in my head for each. I had a different version of that Episode 1 for David's Doctor. But I wasn't going to do it twice. So I was saying, 'I'm writing it Monday. You're going to have to tell me now.' He was okay with that, and he stuck to his original decision, which I can understand completely. It's not like we've fallen out! I still see him socially."

Given everything else that's changing behind the scenes, does it feel completely refreshing to have a completely clean break with a new Doctor? This really is a new start, isn't it? Series One, and yet Series Thirty-One...

"Well, yes, I think it's probably about the right time to have a new Doctor, I'm so excited by our new Doctor that I don't really want any other Doctor!" Steven smiles. "I just think, 'Hooray, we've got Matt, he's fantastic,' and I really do think that. It's exciting. It's different. When I watch the rushes I don't quite know what I'm going to get from Matt, he so endlessly inventive, such a brand new kind of Doctor. So, it would have been fine either way, but I think the version I've ended up with is the most *exciting* version.

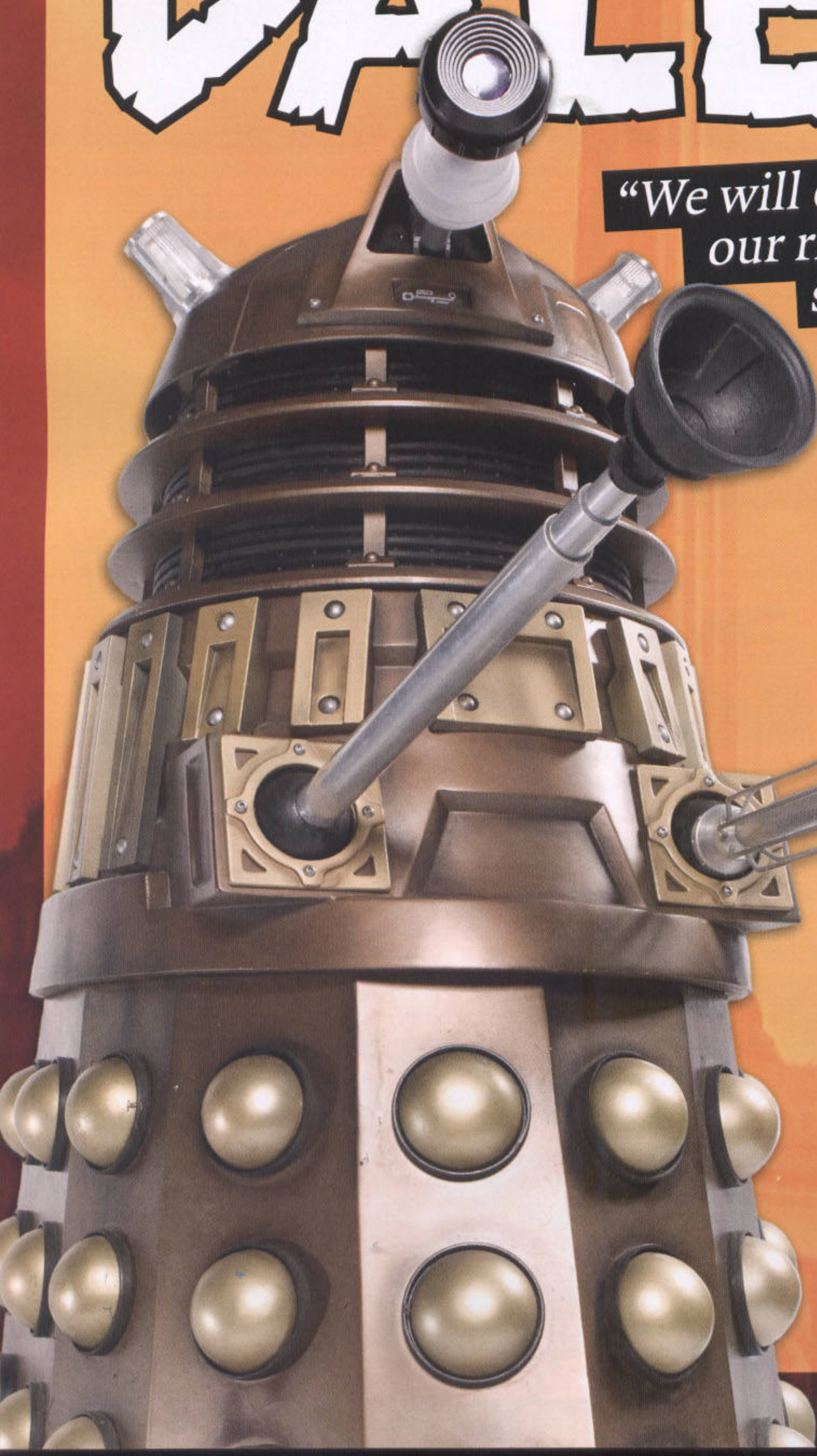
"A brand new Doctor..." Steven trails off into thought. "Everyone's going to miss David so much, including me. I love David's Doctor; but at the same time, isn't everyone a little bit excited about what somebody else does with it...?"

More than a little bit, Steven.

We. Can't. Wait.

In the first of an occasional series for **DWM**, **The Watcher** looks at the icons of *Doctor Who*, and dispels a few myths along the way...

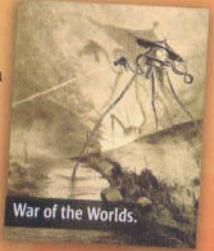
The Watcher's Guide to the DALEKS



> "We will emerge and take our rightful place as the supreme power of the universe!"
>
> **(GENESIS OF THE DALEKS)**

The Daleks are the ultimate *Doctor Who* icon: blasting their way into the imaginations and nightmares of generations, they have long since passed into folklore as a demon of popular culture to rank alongside Darth Vader, Captain Hook or Frankenstein's Monster. For nearly five decades *Doctor Who* has continued to spawn weird and wonderful new adversaries, but none, no matter how inspired, will ever upstage the mutated misfits who first glided onto our screens at the end of the show's fifth episode in December 1963.

So where did the Daleks come from? Like many British writers of his generation, their creator Terry Nation was raised on the likes of Edgar Rice Burroughs, John Buchan and Henry Rider Haggard, whose blood-and-thunder adventure stories echo resoundingly through the Nation oeuvre. But let's try to nail down some specifics.



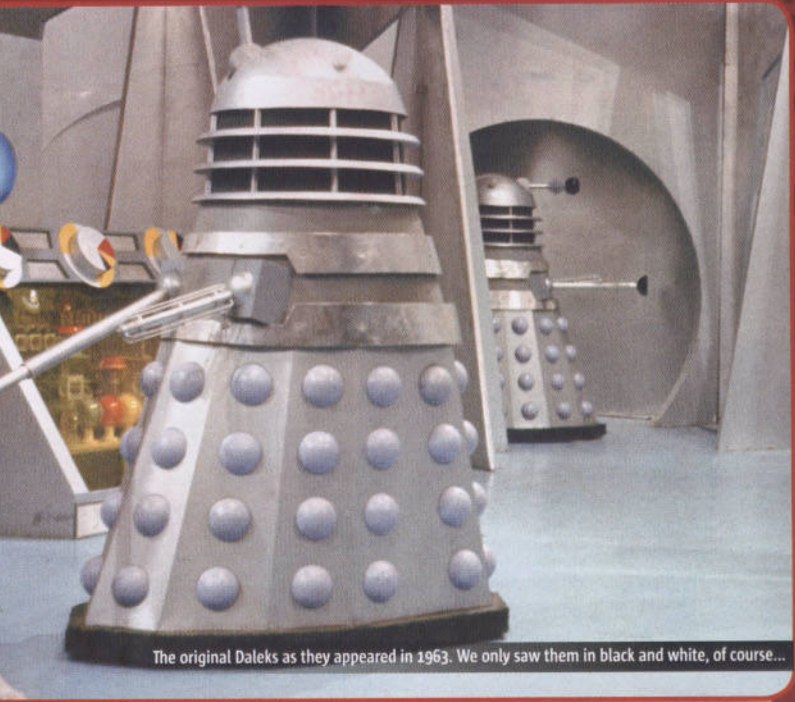
War of the Worlds.

First and foremost, there's no question that the Daleks owe a debt to that ground zero of alien monster stories, HG Wells' seminal 1898 novel *The War of the Worlds*. Grisly octopoid monsters retreating inside armoured battle-machines to wage unrelenting war on inferior species? Check check check! As if to dispel any remaining doubt, the closing shot of George Pal's famous 1953 film adaptation shows a dying Martian hand emerging feebly from the hatch of the alien machine... sound familiar?

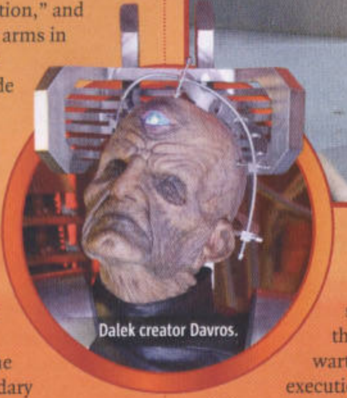
But the Daleks are also a product of their creator's own cultural surroundings. Born in 1930, Terry Nation belonged to the generation who were children during the Second World War and teenagers through the years of austerity and rationing that followed, a time when so-called conventional warfare was giving way to a new and terrifying age of nuclear armament. Like much of his writing, Nation's Dalek stories are shot through from every angle with the hopes and fears of those extraordinary times. Perhaps most obviously, in Nation's hands the Daleks are a lurid rendering of Nazi Germany: a once-noble race gone to the bad, obsessed by notions of racial purity and forever advocating the invasion of other territories and the "extermination" (a favourite Nazi word) of inferior races – and often, in their early stories, holding Nuremberg-style rallies at which a chief Dalek treats the serried ranks to a fanatical pep-talk. In *The Dalek Invasion of Earth* they run concentration camps and speak of "the final solution," and are even seen raising their plunger arms in a clear parody of the Nazi salute. A decade later, the connection is made even more explicit when *Genesis of the Daleks* reveals that the Doctor's greatest enemies were born of a race of jackbooted humanoid warmongers whose uniforms, attitudes and interrogation techniques come straight from the world of the classic World War Two movie, and whose leader is a ranting, one-armed dictator.

Another oft-cited influence is the famous *Dan Dare* strip in the legendary *Eagle* comic of the 1950s, and there's no denying that the alien Mekon has something of the Dalek about him. But if we're talking twentieth-century space adventures, then there's an altogether more persuasive source: long before Dan Dare flew his first mission, the young Terry Nation was a great fan of the movies, and it was there that he eagerly absorbed the Saturday morning serials that were effectively the *Doctor Who* of the 1930s and 1940s (*Flash Gordon*, *Buck Rogers*, *King of the Rocket Men* – go on, treat yourself to the DVDs one of these days and prepare to spot the countless connections with Nation's SF universe of jungles, mountains, space-cities, ray-guns and rocket-ships). As well as these futuristic thrills and spills, Nation's work carries the unmistakable resonance of wartime cinema. In concept and execution *The Dalek Invasion of Earth* is a wartime resistance movie to the tips of its fingers, but even more telling are the influences, perhaps less obvious today, on the first Dalek serial. From the sublime (the 1942 Ealing classic *Went the Day Well?*) to the verging-on-the-ridiculous (prepare to suspend all disbelief as everyone's favourite detective relocates to the 1940s in the same year's *Sherlock Holmes and the Voice of Terror*), cinema played a crucial role in strengthening hearts and minds during World War Two. The central moral debate in the first Dalek serial – to fight or not to fight? – is a question that arises in many wartime propaganda films, particularly those made in America, where not even the atrocity at Pearl Harbor convinced everyone that the war was any of their business. Terry Nation later attested to being a boyhood fan of the Tarzan films (no shortage of jungles, mountains, swamps and quicksands to fire the imagination there), so it seems highly likely that as a 13-year-old he was struck by 1943's flag-waver *Tarzan Triumphs*, in which the Nazis invade the jungle and set about enslaving the local tribesmen. In the pivotal scene, Tarzan is forced to renounce his non-interventionist instincts and get stuck in when his son is kidnapped, and the ensuing dialogue is so strikingly similar to one of the key sequences in *The Daleks* (in place of Ian Chesterton's "So there is something you'll fight for," substitute a dramatic close-up of Johnny Weissmuller as he grimly declares, "Now Tarzan make war!") that it can surely be no coincidence. But *The Daleks* was written 20 years later, and with its blasted post-holocaust forest, creeping Geiger-counters, anti-radiation drugs and ultimate threat of nuclear annihilation, it's also steeped in the post-War anxieties of the atomic age. Taken down in one gulp it's a heady brew, and it succeeded in launching the Daleks as an unforgettable representation of evil in a new and frightening decade.

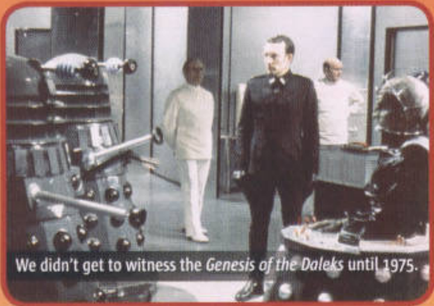
Over the years, and in the hands of a succession of fresh writers, the Dalek menace has absorbed further resonances, with stories ingeniously bouncing the creatures against a multitude of very human topics such as terrorism and collaborationism (*Day of the Daleks*), racism (*Remembrance of the Daleks*) and the exploitation of the proletariat (*Daleks in Manhattan*). Along the way, their story has unfolded from that gleaming city on Skaro to cross the boundaries of space and time: we've learned about Davros, the Emperor, the Cult of Skaro, the Time War, and a great deal more besides. But through it all, the Doctor's greatest enemies have retained those core characteristics that have defined them from the earliest days. Their ruthlessness, cunning, paranoia, xenophobia, and their all-consuming appetite for conquest remain undiminished. The Doctor may outwit them, but he's never quite defeated them. Some time soon, the Daleks will be coming back for more... ►



The original Daleks as they appeared in 1963. We only saw them in black and white, of course...



Dalek creator Davros.



We didn't get to witness the *Genesis of the Daleks* until 1975.

The **Men Behind** the **Daleks**

The Daleks were the first of many successes from the pen of Terry Nation (1930-1997). Beginning his career as a jobbing sketch writer for radio comedy, Nation's first big break came in 1962 when he was hired to write for the legendary comedian Tony Hancock. Touring with Hancock's stage show in 1963, Nation initially turned down the BBC's invitation to submit a script for a new science-fiction series – but when Hancock sacked him after a disagreement over material, Nation reconsidered the offer, later confessing that his initial instinct was to "take the money and fly like a thief." The result was a seven-part serial which would transform the fortunes not only of the struggling young writer, but also of the embryonic series itself. The Daleks had arrived.

Nation's script described the Daleks as 'hideous machine-like creatures. They are legless, moving on a round base. They have no human features. A lens on a flexible shaft acts as an eye. Arms with mechanical grips for hands.' The task of bringing this brief to the screen fell to a BBC staff designer called Raymond Cusick, and it was he who came up with the unmistakable pepperpot design which has remained the essential Dalek blueprint ever since. Life isn't always fair, and while Terry Nation would continue to be handsomely rewarded every time the Daleks appeared on screen, in books, on sweet wrappers, toys, records, children's underwear and goodness knows where else, the man who actually designed the creatures all those years ago had to be content with his BBC salary and the knowledge of a job well done. The Daleks sprang not only from the imagination of a fine writer, but also from the inventive mind of an inspired designer. Both Terry Nation and Ray Cusick deserve their places at *Doctor Who*'s top table.

Ray Cusick.

Terry Nation.

Evolution of the Daleks

Paint jobs, liveries, plunger accessories, Blacks, Golds and Supremes... the Daleks are forever changing. Here's a quick rundown of the essentials...

The Daleks

The first Daleks are a uniform silvery-grey in colour, with blue hemispheres on the skirt section (this being a black-and-white show, we never actually get to *see* that they're blue, although Morton Dill obligingly lets it slip in the third episode of *The Chase*). There'll be tweaks aplenty in the stories to come, but in essence this remains the basic Dalek livery for the remainder of the 1960s. And in the fourth episode we see the first of many bespoke plunger-arm accessories, as the Daleks use a blowtorch to cut through a bulkhead door.

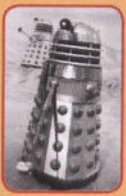
The Dalek Invasion of Earth

For their second appearance the Daleks have wider bumpers at ground level to assist outdoor movement, and for the first and only time they have radar dishes attached to the back of their midriff sections by way of explaining their ability to move beyond the static-electric confines established in their début story. There's further excitement as we encounter our first liveried leaders: in the second episode we meet the saucer commander, boasting a black dome and alternate black skirt panels, and later we meet the big boss himself, black from top to toe and referred to for obvious reasons as both 'the Black Dalek' and 'the Supreme Controller'.

Doctor Who and the Daleks

Not strictly canon, of course, but 1965's big-screen escapade deserves a mention not only for kitting out Skaro's finest with big lights, bigger bumpers and an all-round riot of colour, but also for introducing a 'pincer' attachment to some of the plunger arms.

The Chase



History is in the making with the début of vertical slats to replace the radar dish on the midriff section. New plunger accessories: the 'seismic detector', a nifty gimballed gyroscopic doofer which the Daleks use to track their quarry, and the 'electrode unit', a spinning radar dish which allows them to summon the Mechonoid lift. The leader is again black, and is referred to as both 'the Supreme Dalek' and 'the Dalek Supreme'. Numbers are swelled in a couple of scenes by the addition of three of the movie Daleks, with their bumper sections removed to bring them down to an approximation of the height of their BBC counterparts.

Mission to the Unknown & The Daleks' Master Plan

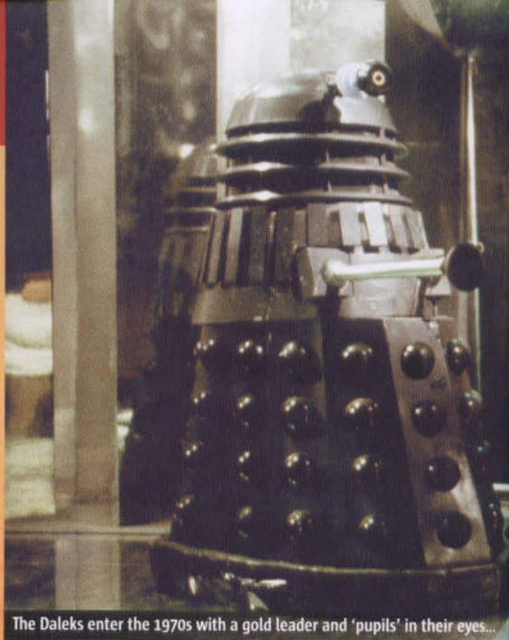
The seismic detector and Dalek Supreme are both present and correct again, alongside a strong contender for the coolest thing ever seen in the series up to this point: Daleks with flame-throwers!

The Power of the Daleks

A lick of paint here and there, but for the first time, no major changes.

The Evil of the Daleks

There are some black-domed 'Black Dalek Leaders' on Skaro, and our first encounter with the mighty Emperor Dalek. But perhaps the most lasting innovation is the introduction of a little black 'pupil' in the centre of one Dalek's eyepiece, which would remain the norm until the end of the 1980s.



The Daleks enter the 1970s with a gold leader and 'pupils' in their eyes...

Day of the Daleks & Frontier in Space

For the Daleks' first colour outings on the small screen, an economically-sized army of three are given new paint jobs. The two underlings boast a glossy gun-metal look which will become the norm for the next few years, while their unnamed leader is resplendent in gold with black hemispheres. Oh, and it might be best if you don't look too closely at the bumpers. Don't want to be rude, but (cough) bin liners (cough).

Planet of the Daleks

The gold leader has gone, and it's the gun-metal look all round until the arrival in the final episode of the new-look Dalek Supreme: a refitted casing from the Peter Cushing movies, he's a riot of black and gold, with an illuminated eyepiece that looks suspiciously like an Ever Ready torch. And he's fab.

Death to the Daleks

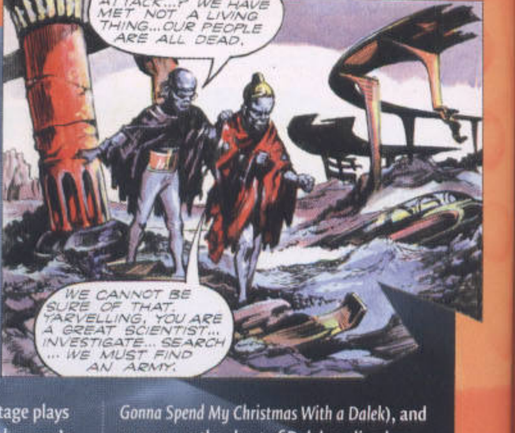
Here's an oddity. For one story only, the Daleks get a complete respray with an all-over 'aluminium' look picked out with black hemispheres. With their usual weaponry

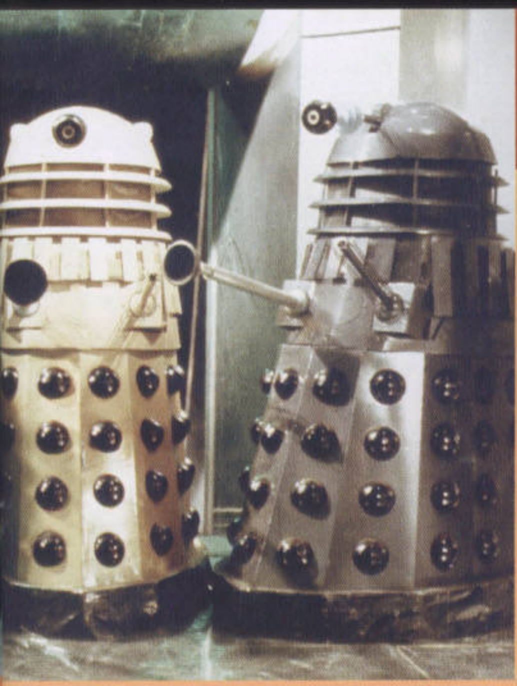
Marvelling at Yarvelling!

Not content with conquering the small screen, the Daleks have been engendering multi-platform spin-offs for almost as long as the TV series has been around. The so-called Dalekmania craze of 1965-1966 unleashed an avalanche of toys, books, games and other merchandising upon an unsuspecting public, not to mention two lavish big-screen films starring Peter Cushing as the Doctor. Loosely based on the scripts of the first two televised Dalek adventures, *Doctor Who and the Daleks* and *Daleks – Invasion Earth 2150 AD* might not strictly count as part of the official canon, but they deserve their place in history as *Doctor Who*'s first excursion into colour – and boy, are they colourful. Red Daleks! Blue Daleks! Black Daleks! Gold Daleks! Almost as big, brash and adorable were the comic-strip adventures which played out in the pages of *TV Century 21* in 1965-1966, during which we were introduced to such extra-curricular icons as the Dalek creator Yarvelling, the bulbous-headed Emperor, the robot 2K and the rebel Dalek Zeg (Zeg? Zec? Sec? No, surely not...) As if that weren't enough, we've been richly treated over the years to Dalek novelisations, Dalek annuals, Dalek stage plays (1965's *Curse of the Daleks*, 1974's *Seven Keys to Doomsday*, and 1989's *The Ultimate Adventure*), Dalek records (ranging from a narrated soundtrack of the final episode of *The Chase* to an LP of *Genesis of the Daleks*, not to mention the poptastic 1964 novelty disc *I'm Gonna Spend My Christmas With a Dalek*), and more recently a host of Dalek audio plays courtesy of Big Finish Productions, including four seasons of the spin-off series *Dalek Empire*, whose stars include David Tennant and Noel Clarke. There you go – that should be enough to keep even the most insatiable Dalek fan happy for a while...

Dr Who (Peter Cushing) encounters glorious technicolor Daleks.

I'M GONNA SPEND MY CHRISTMAS WITH A DALEK
the go go's


BUT HOW CAN WE ATTACK...? WE HAVE MET NOT A LIVING THING...OUR PEOPLE ARE ALL DEAD.
WE CANNOT BE SURE OF THAT. YARVELLING, YOU ARE A GREAT SCIENTIST... INVESTIGATE... SEARCH ... WE MUST FIND AN ARMY.



rendered useless by the Exxilon power-drain, they're compelled to accessorise with snazzy new percussion weapons. Daleks with sawn-off shotguns? Well, they always were a bit Al Capone.

Genesis of the Daleks & Destiny of the Daleks

Back to the gun-metal look. And following the projectile weapons in *Death to the Daleks* and a simple flare effect in earlier adventures, here's where we see the first appearance of proper optical beams firing from the Daleks' guns.

The Five Doctors

Red flashing lights? That's a new one. Otherwise much the same, but this is notable for being the first time we get to see a Dalek well and truly blown apart to reveal the writhing mutant within.

Resurrection of the Daleks

For the first time since *Planet*, we have a 'Supreme Dalek' (yes, the words are inverted again): this time he's black with white hemispheres. By this stage, years of running repairs and pick'n'mix matchings of domes, midriffs and skirts have resulted in a right old mish-mash of Dalek props. Time to build some new ones...

Revelation of the Daleks

... and here they are. Brand new Daleks make their début in a cream-and-gold livery. The whole 'genetic hybrid' theme beloved of the recent series really steps up a gear in this story, and these are a new breed of Daleks loyal to Davros. The gun-metal *Resurrection* crew turns up at the end and the shooting starts. Oh, and there's a transparent 'glass' Dalek as well. How cool is that?

A strange 'glass' Dalek in *Revelation of the Daleks*.

Remembrance of the Daleks

As the war between 'Renegade' and 'Imperial' Daleks continues to rage, we have some new cream'n'gold Daleks with slimline lights and notches cut into their plungers, led by a bulbous-headed Emperor who turns out to have Davros inside. Meanwhile the renegades are led by a new Supreme Dalek in black and silver. Most groundbreaking of all is the Special Weapons Dalek, a trundling tank of a creature armed with a whacking great cannon instead of the usual antennae.

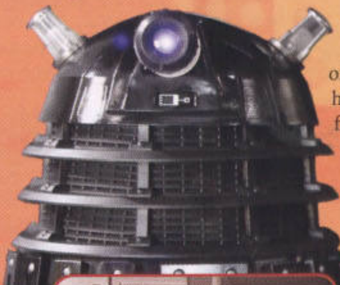
Dalek

As *Doctor Who* returns to our screens after its long absence, it's time to unveil the craftily redesigned 'bronze' Dalek: heavier, chunkier and more detailed, with a whiff of the movie Daleks about him, but essentially the same beast as ever. Through the miracle of CGI, we have the début of the lethally amorphous plunger attachment, the rotating midriff and the 'open sesame' shell. Hurrah!

Bad Wolf/The Parting of the Ways

The blowtorch accessory is back – and so is the Emperor. Just look at the size of him! In a sly reference to *Evil* that was missed by many, he's flanked by a pair of CGI Daleks with black domes.

Army of Ghosts/Doomsday



The arrival of the Cult of Skaro heralds our first all-black Dalek in many a year – Sec's in the city!

Flying Pests!

Okay, so we all knew that the Daleks could climb stairs long before 2005, right? But just how long before? As we mentioned in these pages a few months ago, the first full-on scenes of unassisted hovering occur in *Revelation* and *Remembrance* during the 1980s, but there's evidence of flying Daleks long before that – and no, we're not talking about the "anti-gravitational disc" in *Planet of the Daleks* either. For the first suggestion that the Daleks can fly, we need to look right back to two revealing moments in the 1965 serial *The Chase*. For starters, there's the sequence aboard the *Mary Celeste*. Having arrived on the ship's main deck in their time machine, the Daleks split up to search for the Doctor – and lo and behold, a couple of shots later there's a Dalek up on the poop deck. How's he supposed to have got up there, eh? Something very similar occurs an episode later when the Dalek vessel arrives on the ground floor of a haunted house, and just a few moments later Ian encounters one upstairs in the laboratory. So there you have it. The Daleks: flying since 1965!

Daleks in Manhattan/Evolution of the Daleks

Behold another new plunger attachment in the form of a syringe to administer the chromatin solution – a prelude to Dalek Sec's shocking transformation...

The Stolen Earth/Journey's End

New multi-spoked plunger attachments, a blown-apart Dalek Caan and a glorious new Supreme in red and gold. Spectacular stuff!

Victory of the Daleks

Oh, just you wait... ➤

Exterminate!

"Exterminate him!"

"Exterminate! Extermnate!"

"My vision is impaired! I cannot see!"

Although the Daleks speak of "extermination" as early as the third episode of their début story, it takes a surprisingly long while before "Exterminate!" establishes itself as their definitive battle-cry. At no point in the first two Dalek adventures do we hear a straightforward cry of "Exterminate!" – the word doesn't appear at all until the final episode of *The Dalek Invasion of Earth*, when the Black Dalek orders Ian's destruction with a cry of "Exterminate him!" – and we have to wait until the opening instalment of *The Chase* before we hear a simple "Exterminate!" on its own. Even then, it's just the Supreme Dalek issuing instructions: the classic combo of a Dalek crying "Exterminate!" while opening fire doesn't arrive until the battle with the Mechonoids in the same story's final episode. And while we're on this fascinating topic, another famous Dalek cry is surprisingly late in arriving: There's a "Vision impaired!" in *Destiny of the Daleks*, and even an "I cannot see! Vision impaired!" in *Planet of the Daleks*, but it's not until 1984's *Resurrection of the Daleks* that we're treated to the full pronouns-and-all classic "My vision is impaired! I cannot see!"

DALEK Adventures

The Mutants (aka **The Daleks**) by Terry Nation (7 episodes, 1963-1964)
The Dalek Invasion of Earth by Terry Nation (6 episodes, 1964)
The Chase by Terry Nation (6 episodes, 1965)
Mission to the Unknown by Terry Nation (1 episode, 1965)
The Daleks' Master Plan by Terry Nation and Dennis Spooner (12 episodes, 1965-1966)
The Power of the Daleks by David Whitaker (6 episodes, 1966)
The Evil of the Daleks by David Whitaker (7 episodes, 1967)
Day of the Daleks by Louis Marks (4 episodes, 1972)

The Emperor first appeared in *The Evil of the Daleks*.

Frontier in Space by Malcolm Hulke (6 episodes, 1973)
Planet of the Daleks by Terry Nation (6 episodes, 1973)
Death to the Daleks by Terry Nation (4 episodes, 1974)
Genesis of the Daleks by Terry Nation (6 episodes, 1975)
Destiny of the Daleks by Terry Nation (4 episodes, 1979)
The Five Doctors by Terrance Dicks (1 episode, 1983)
Resurrection of the Daleks by Eric Saward (2 episodes, 1984)
Revelation of the Daleks by Eric Saward (2 episodes, 1985)
Remembrance of the Daleks by Ben Aaronovitch (4 episodes, 1988)
Dalek by Robert Shearman (1 episode, 2005)
Bad Wolf/The Parting of the Ways by Russell T Davies (2 episodes, 2005)
Army of Ghosts/Doomsday by Russell T Davies (2 episodes, 2006)
Daleks in Manhattan/Evolution of the Daleks by Helen Raynor (2 episodes, 2007)
The Stolen Earth/Journey's End by Russell T Davies (2 episodes, 2008)
Victory of the Daleks by Mark Gatiss (1 episode, 2010)

Dalek Cameos

The Space Museum (1965)
The War Games (1969)
Doctor Who (1996)
The Waters of Mars (2009)

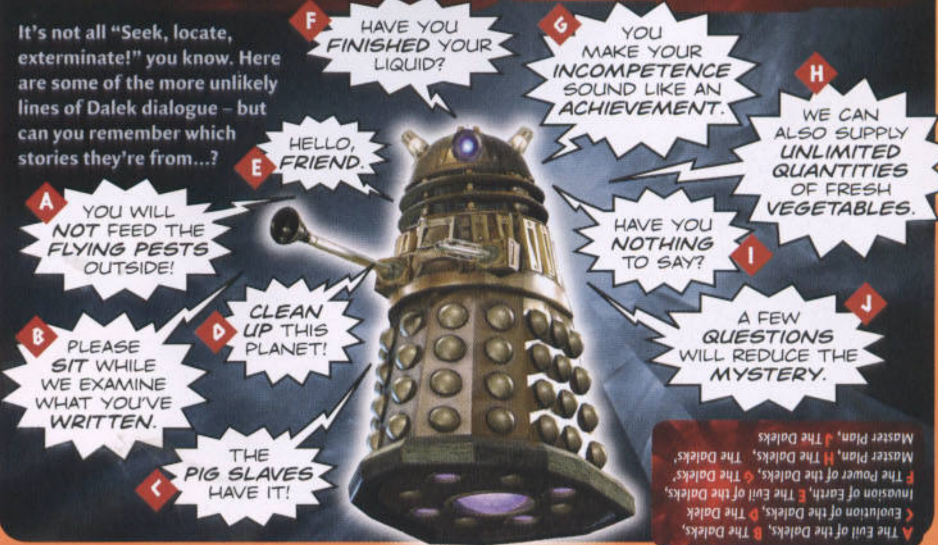
Dalek Flashbacks

The Wheel in Space (1968)
The Mind of Evil (1971)
Logopolis (1981)
Mawdryn Undead (1983)
Human Nature/The Family of Blood (2007)
The End of Time (2009-2010)

Invading Earth (again) in *Resurrection of the Daleks*.

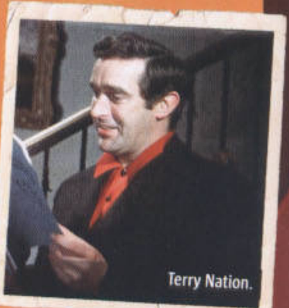
Daleks say the funniest things!

It's not all "Seek, locate, exterminate!" you know. Here are some of the more unlikely lines of Dalek dialogue – but can you remember which stories they're from...?


A
YOU WILL NOT FEED THE FLYING PESTS OUTSIDE!
B
PLEASE SIT WHILE WE EXAMINE WHAT YOU'VE WRITTEN.
C
THE PIG SLAVES HAVE IT!
D
CLEAN UP THIS PLANET!
E
HELLO, FRIEND.
F
HAVE YOU FINISHED YOUR LIQUID?
G
YOU MAKE YOUR INCOMPETENCE SOUND LIKE AN ACHIEVEMENT.
H
WE CAN ALSO SUPPLY UNLIMITED QUANTITIES OF FRESH VEGETABLES.
I
HAVE YOU NOTHING TO SAY?
J
A FEW QUESTIONS WILL REDUCE THE MYSTERY.

A The Evil of the Daleks, **B** The Daleks, **C** Evolution of the Daleks, **D** The Dalek Invasion of Earth, **E** The Evil of the Daleks, **F** The Power of the Daleks, **G** The Daleks' Master Plan, **H** The Daleks, **I** The Daleks' Master Plan, **J** The Daleks

Do not deviate!


Terry Nation.

As we've already noted, Dalek creator Terry Nation was a thriller writer of the old school, steeped since early childhood in pot-boilers, cliff-hangers and page-turners. Over the years his work has come in for the occasional bit of stick for its repetitiveness, but you have to hand it to the man: he wrote a brilliant Episode One. In fact, he wrote such a brilliant Episode One that he sensibly went on to write it again. And again, and again, and again. So here's a handy pictorial guide to those classic Terry Nation opening episodes. Further fun can be had by factoring in the first instalments of his non-Dalek stories (*The Keys of Marinus* and *The Android Invasion*), and quite a few of his *Blake's 7* scripts too. But look, we're just having a laugh, okay? The man was a genius, and that's that.

☠ The opening sequence includes a scene of grisly death in a hostile environment.

🏜 Our heroes arrive in a deserted wilderness.

🏙 Our heroes arrive in a deserted city.

🏝 Our heroes arrive in a deserted jungle.

🏘 Our heroes arrive in a deserted jungle near a deserted city in a deserted wilderness.

☢ There is deadly radiation, requiring drugs. Or gloves. I can't be certain.

❀ The whole place is teeming with hostile plant life.

⚓ The travellers are cut off from the TARDIS by a rockfall or similar accident.

🧍 The travellers stumble across the corpse of a man, whose unusual attire and accessories offer clues as to the nature of this strange new world.

🐈 The travellers stumble across the setty-solidified corpse of a monster in a magnetic field, or an inner magnetic field rather, offering clues as to the nature of this strange new world.

•• The travellers are split up due to an unforeseen mishap which is likely to involve either automated doors, high explosives, polystyrene pillars or gratuitous sunbathing.

\ We encounter some hard-bitten military types who oppose the mysterious enemy – an enemy who at this point remains tantalisingly unnamed (except in the story's title).

▲ We encounter some hard-bitten military types who will later evolve into the mysterious enemy – an enemy who, unusually, has been named in the opening scene.

[illegible] Before we reach the end of the episode we'll have met someone called Taron, Tarrant or Garrant.

☺ A companion is stalked through the deserted wilderness by a sinister, heavy-breathing figure who will later turn out to be completely friendly.

⇈ The episode concludes with a surprise reveal of the Daleks, emerging from somewhere unexpected and, in some cases, frankly unlikely. DWM

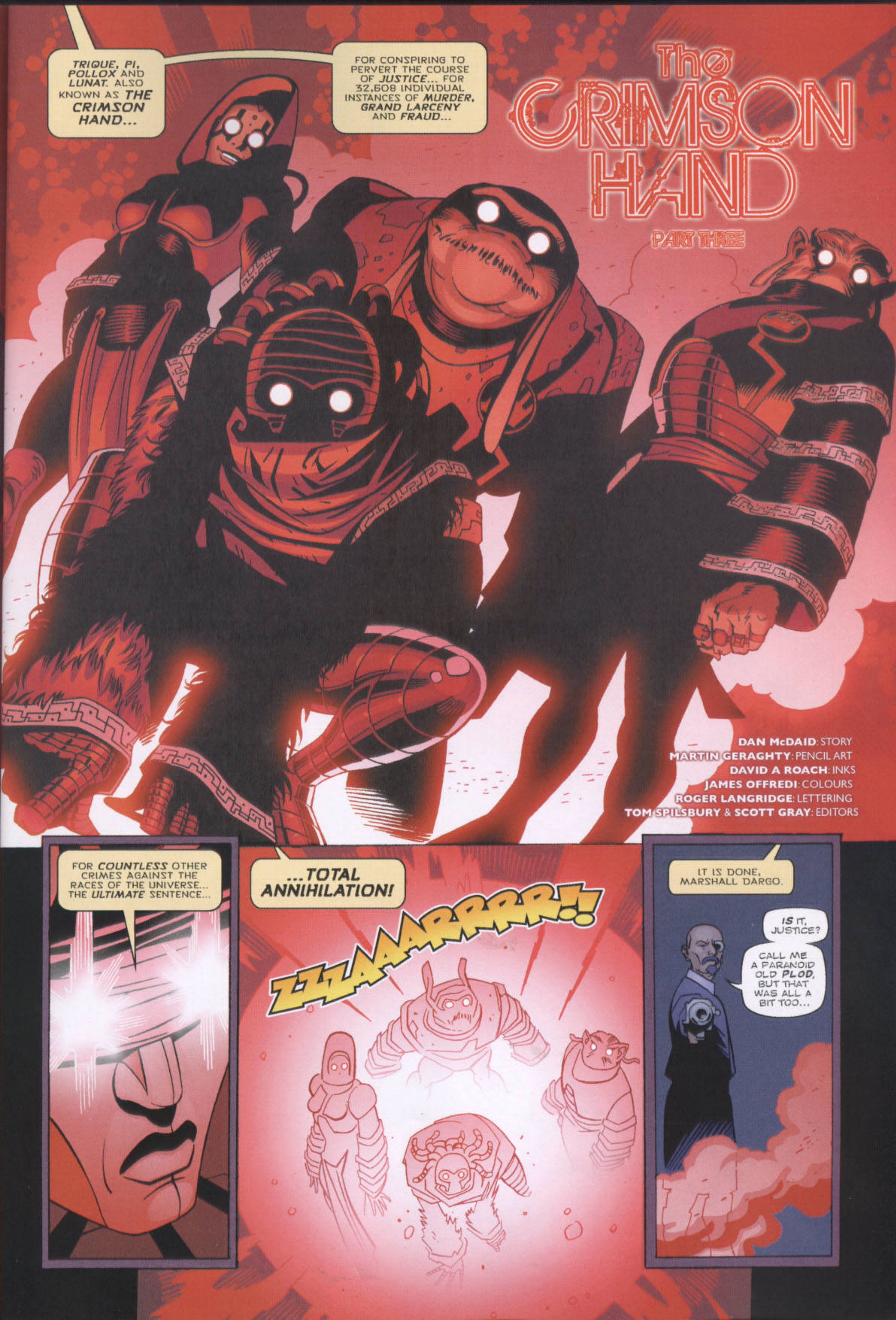
KEY

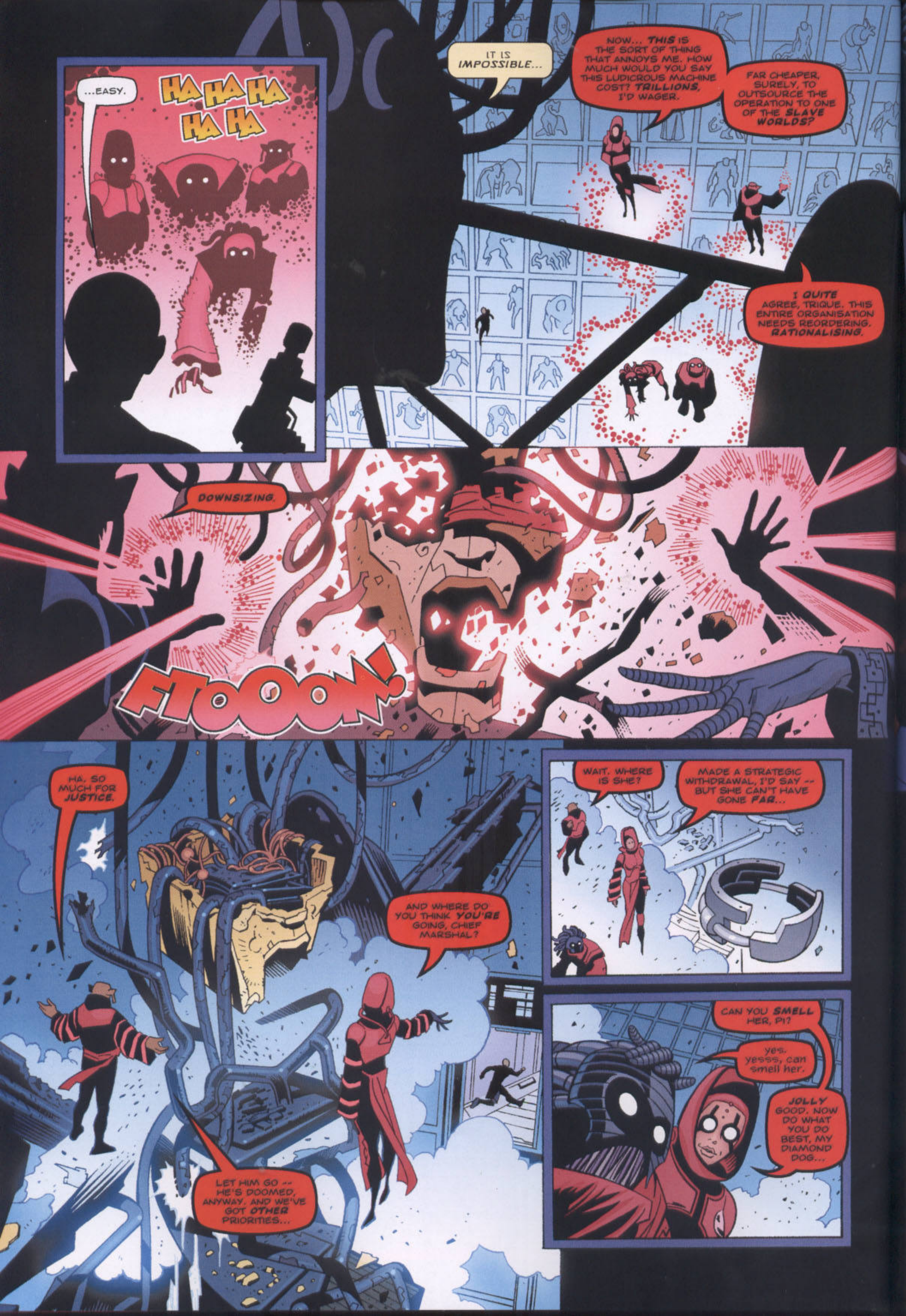
The Daleks: 🏘 ☢ 🐈 •• ☺ ⇈
The Dalek Invasion of Earth:
☠ 🏙 ⚓ 🧍 •• \ ☺ ⇈
The Chase: 🏜 •• ⇈
Mission to the Unknown: 🏝 ❀
The Daleks' Master Plan: ☠ 🏝 ❀ 🧍 •• \
Planet of the Daleks: 🏝 ❀ 🧍 •• \ [illegible] ☺ ⇈
Death to the Daleks: ☠ 🏜 🏙 •• \ [illegible] ☺ ⇈
Genesis of the Daleks: ☠ 🏜 🧍 •• ▲ ☺ ⇈
Destiny of the Daleks:
🏜 ☢ ⚓ 🧍 •• \ [illegible] ☺ ⇈

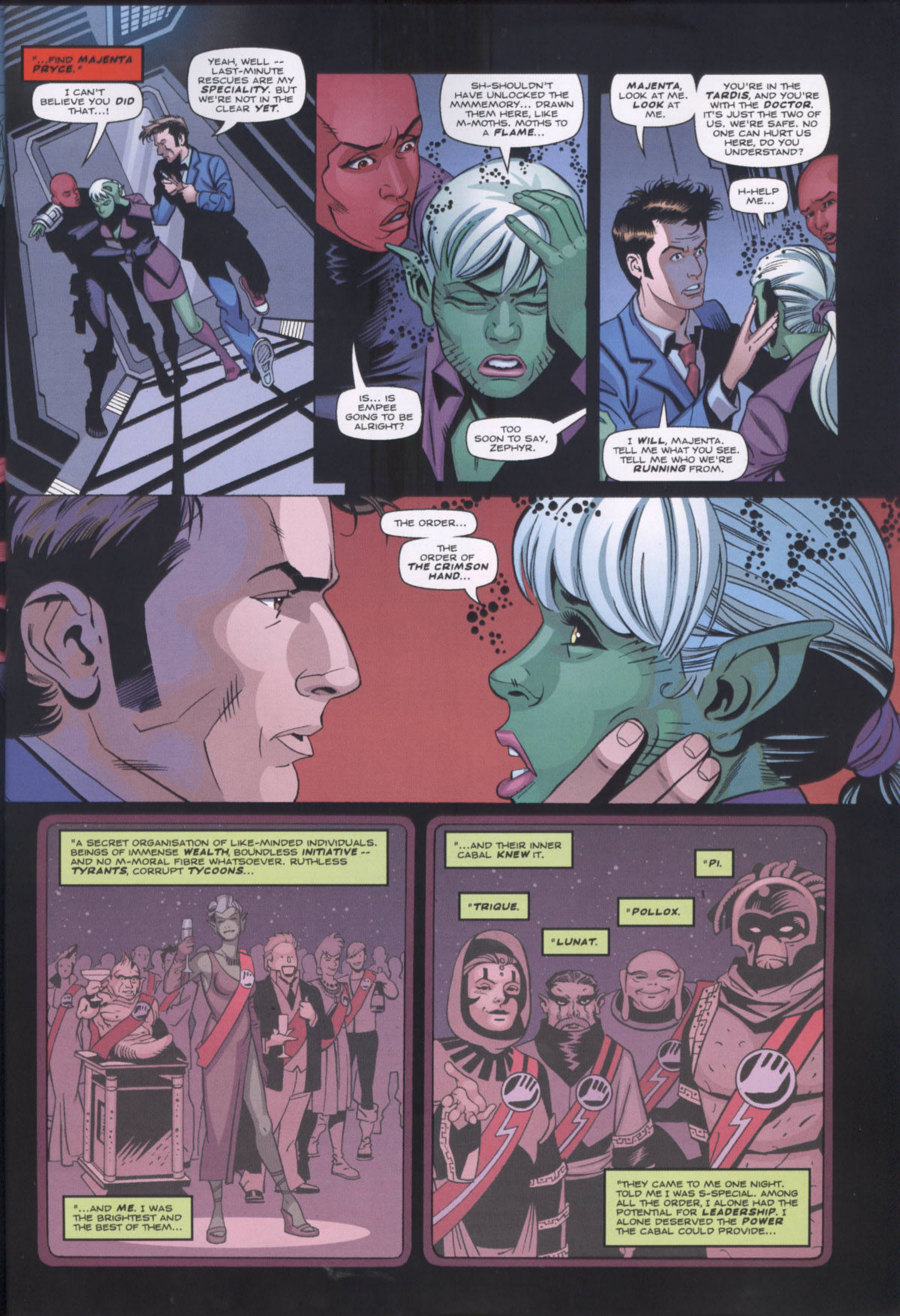
The CRIMSON HAND

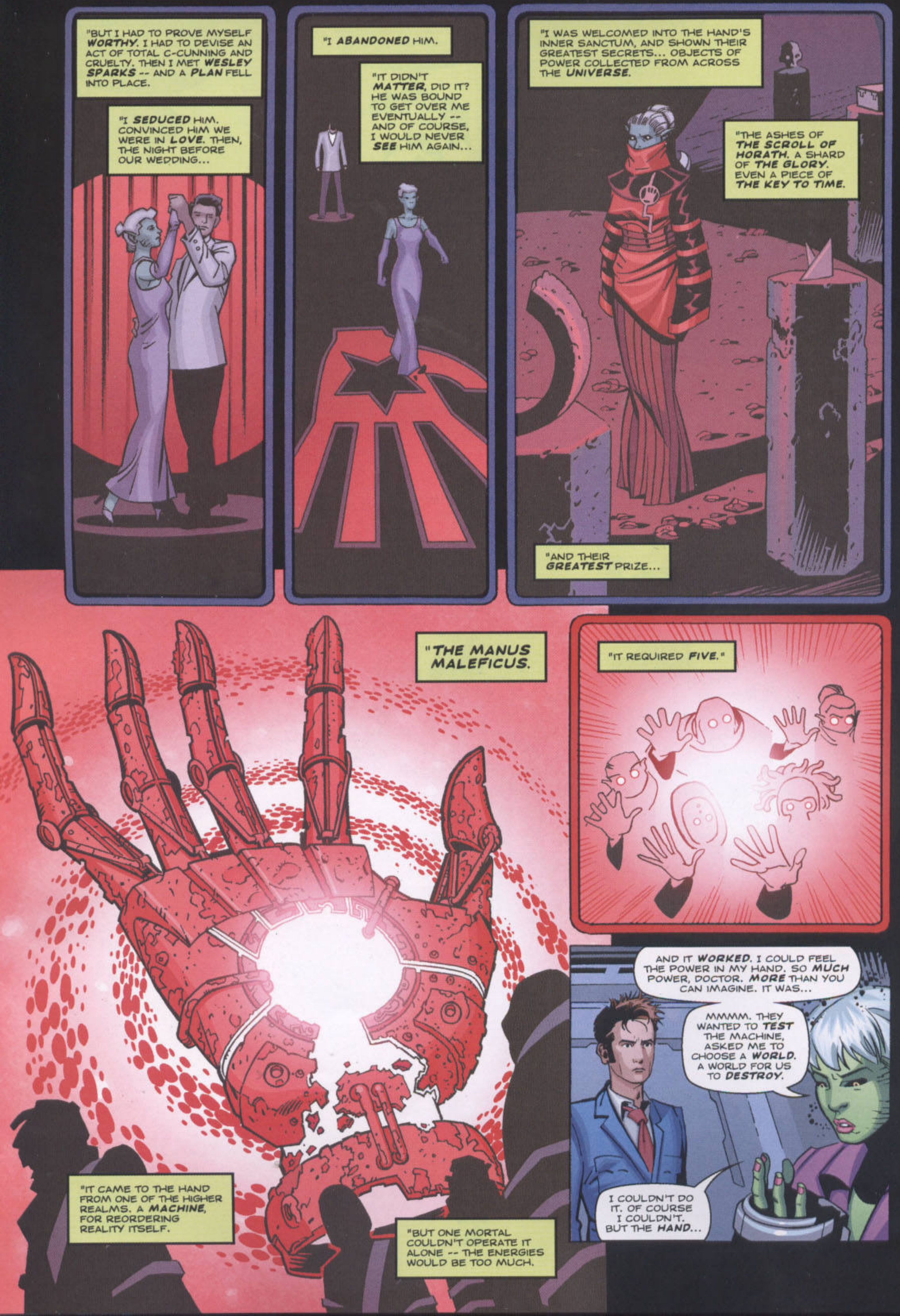
PART THREE

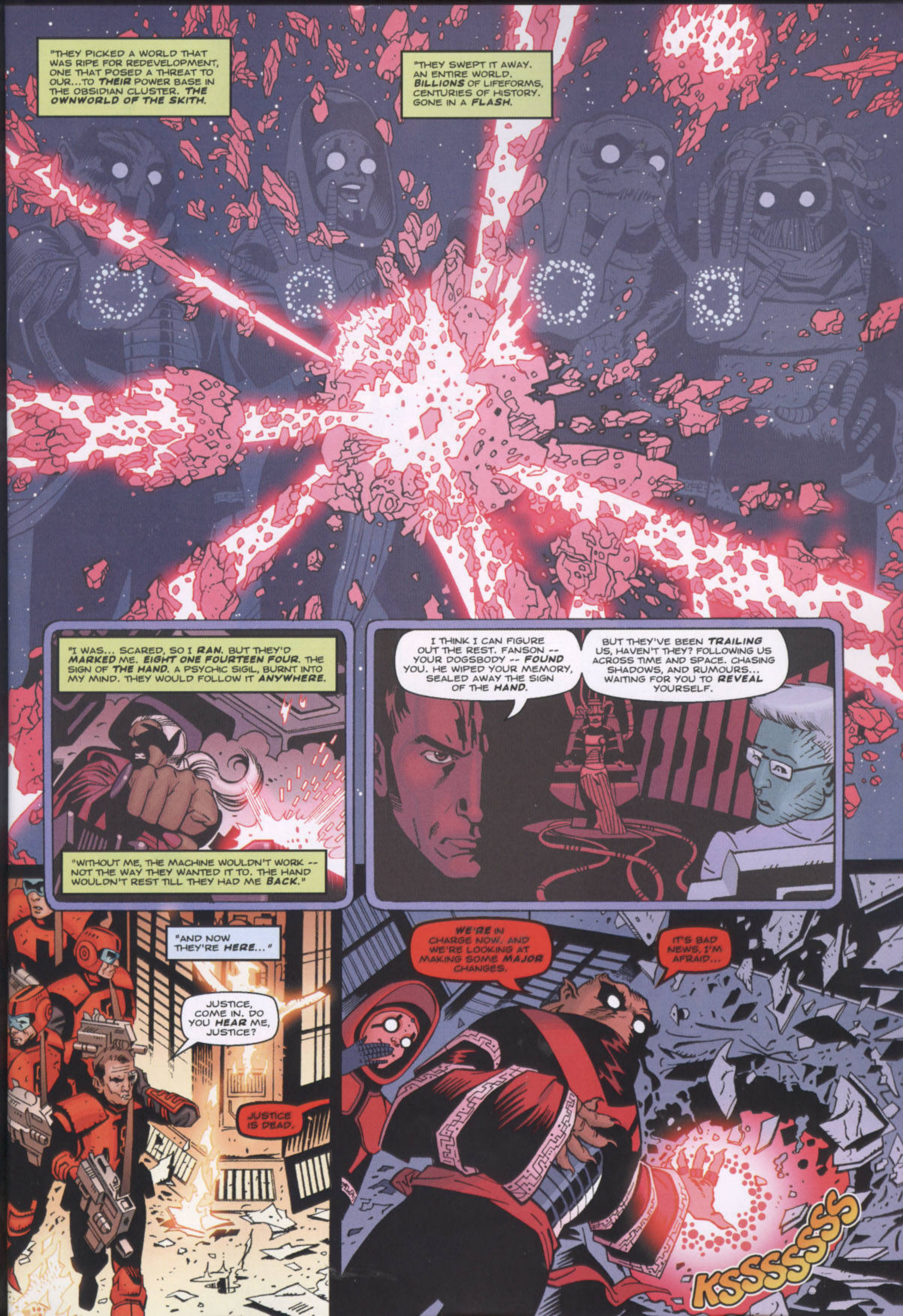
DAN McDAID: STORY
MARTIN GERAGHTY: PENCIL ART
DAVID A ROACH: INKS
JAMES OFFREDI: COLOURS
ROGER LANGRIDGE: LETTERING
TOM SPILSBURY & **SCOTT GRAY**: EDITORS

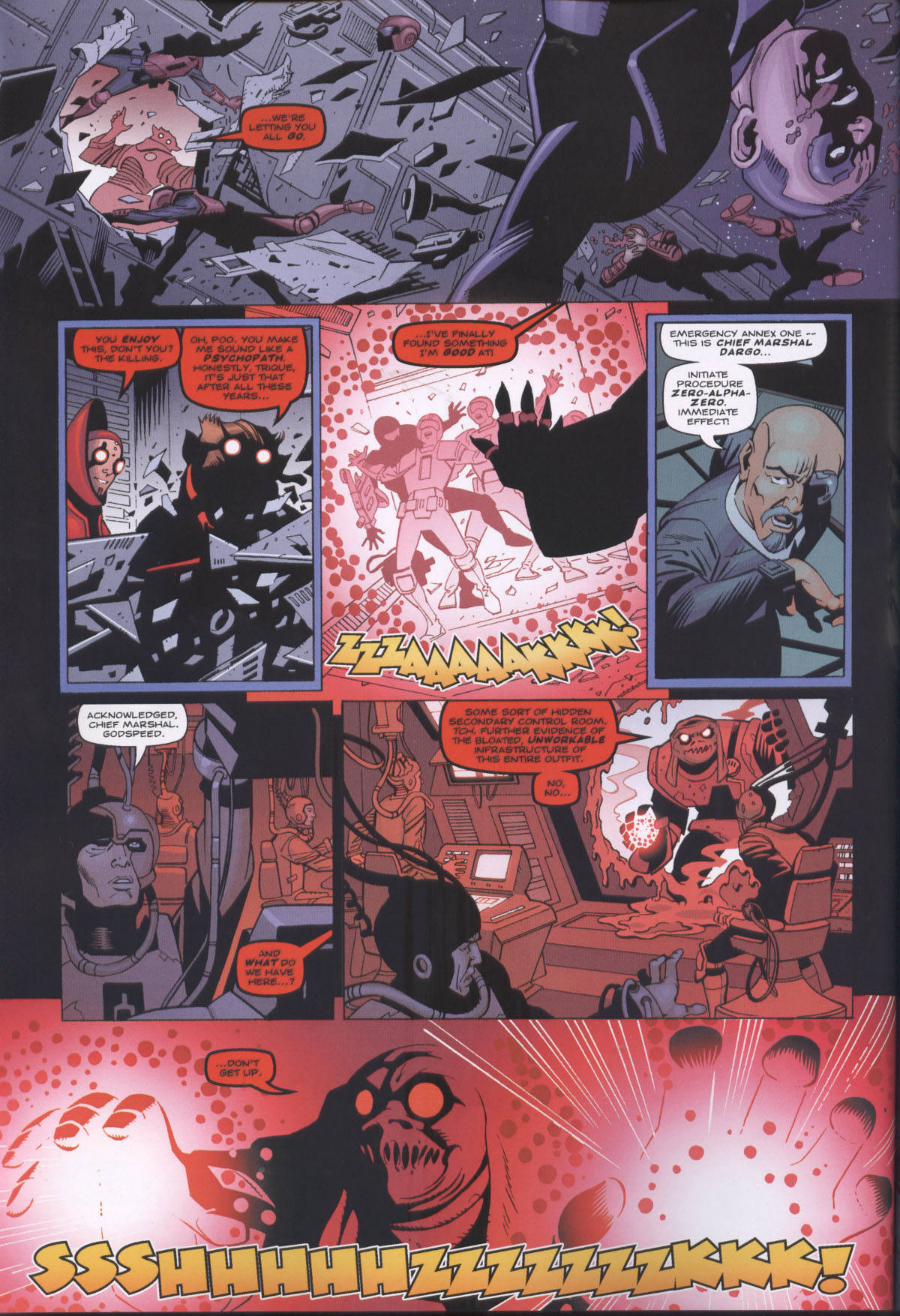

TRIQUE, PI, POLLOX AND LUNAT. ALSO KNOWN AS THE CRIMSON HAND...
FOR CONSPIRING TO PERVERT THE COURSE OF JUSTICE... FOR 32,608 INDIVIDUAL INSTANCES OF MURDER, GRAND LARCENY AND FRAUD...
FOR COUNTLESS OTHER CRIMES AGAINST THE RACES OF THE UNIVERSE... THE ULTIMATE SENTENCE...
...TOTAL ANNIHILATION!
ZZZAAARRRRR!!
IT IS DONE, MARSHALL DARGO.
IS IT, JUSTICE?
CALL ME A PARANOID OLD PLOD, BUT THAT WAS ALL A BIT TOO...

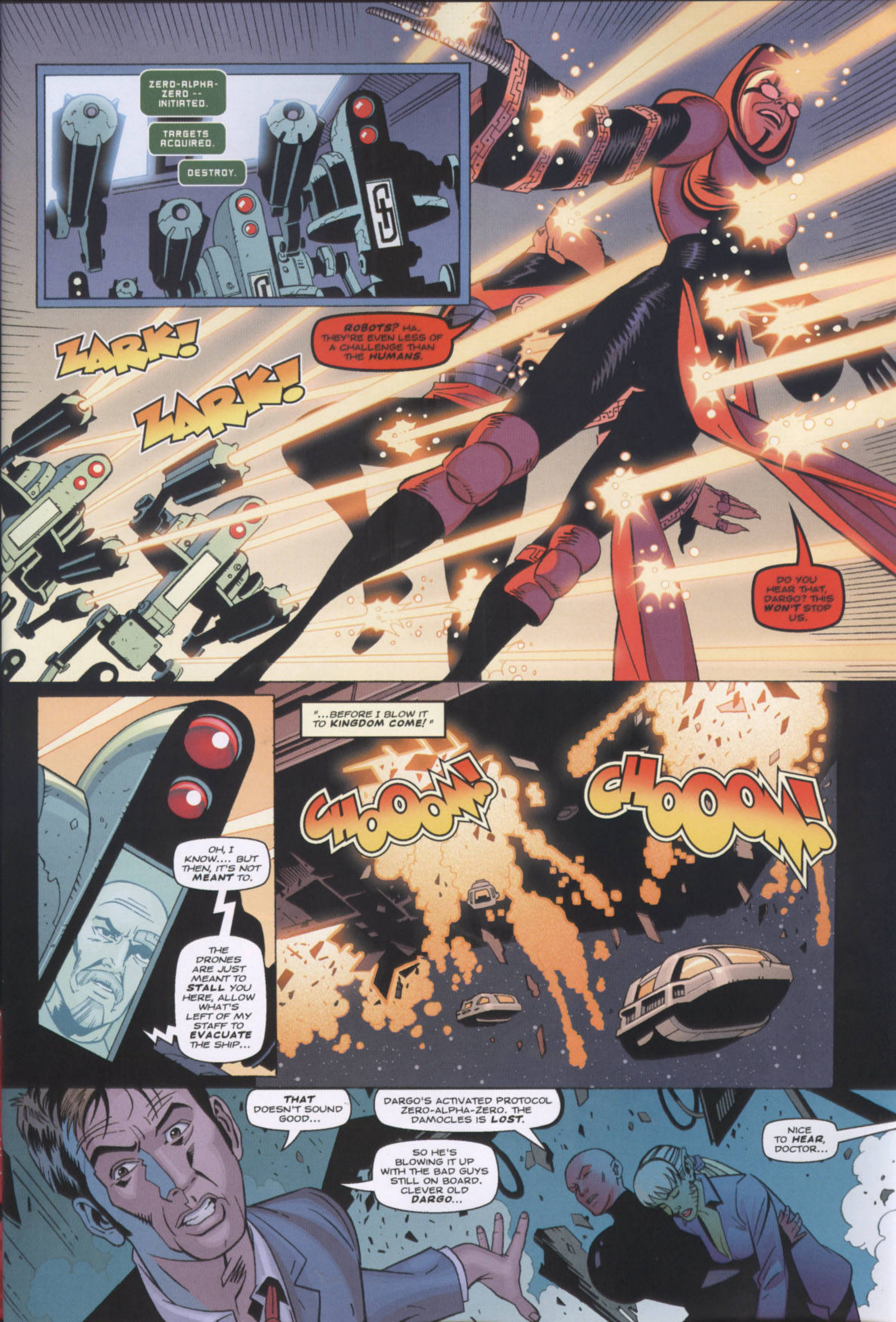

...EASY.
HA HA HA HA HA
IT IS IMPOSSIBLE...
NOW... THIS IS THE SORT OF THING THAT ANNOYS ME. HOW MUCH WOULD YOU SAY THIS LUDICROUS MACHINE COST? TRILLIONS, I'D WAGER.
FAR CHEAPER, SURELY, TO OUTSOURCE THE OPERATION TO ONE OF THE SLAVE WORLDS?
I QUITE AGREE, TRIQUE. THIS ENTIRE ORGANISATION NEEDS REORDERING. RATIONALISING.
DOWNSIZING.
FTOOOM!
HA, SO MUCH FOR JUSTICE.
AND WHERE DO YOU THINK YOU'RE GOING, CHIEF MARSHAL?
LET HIM GO -- HE'S DOOMED, ANYWAY. AND WE'VE GOT OTHER PRIORITIES...
WAIT. WHERE IS SHE?
MADE A STRATEGIC WITHDRAWAL, I'D SAY -- BUT SHE CAN'T HAVE GONE FAR...
CAN YOU SMELL HER, PI?
yes. yesss, can smell her.
JOLLY GOOD. NOW DO WHAT YOU DO BEST, MY DIAMOND DOG...

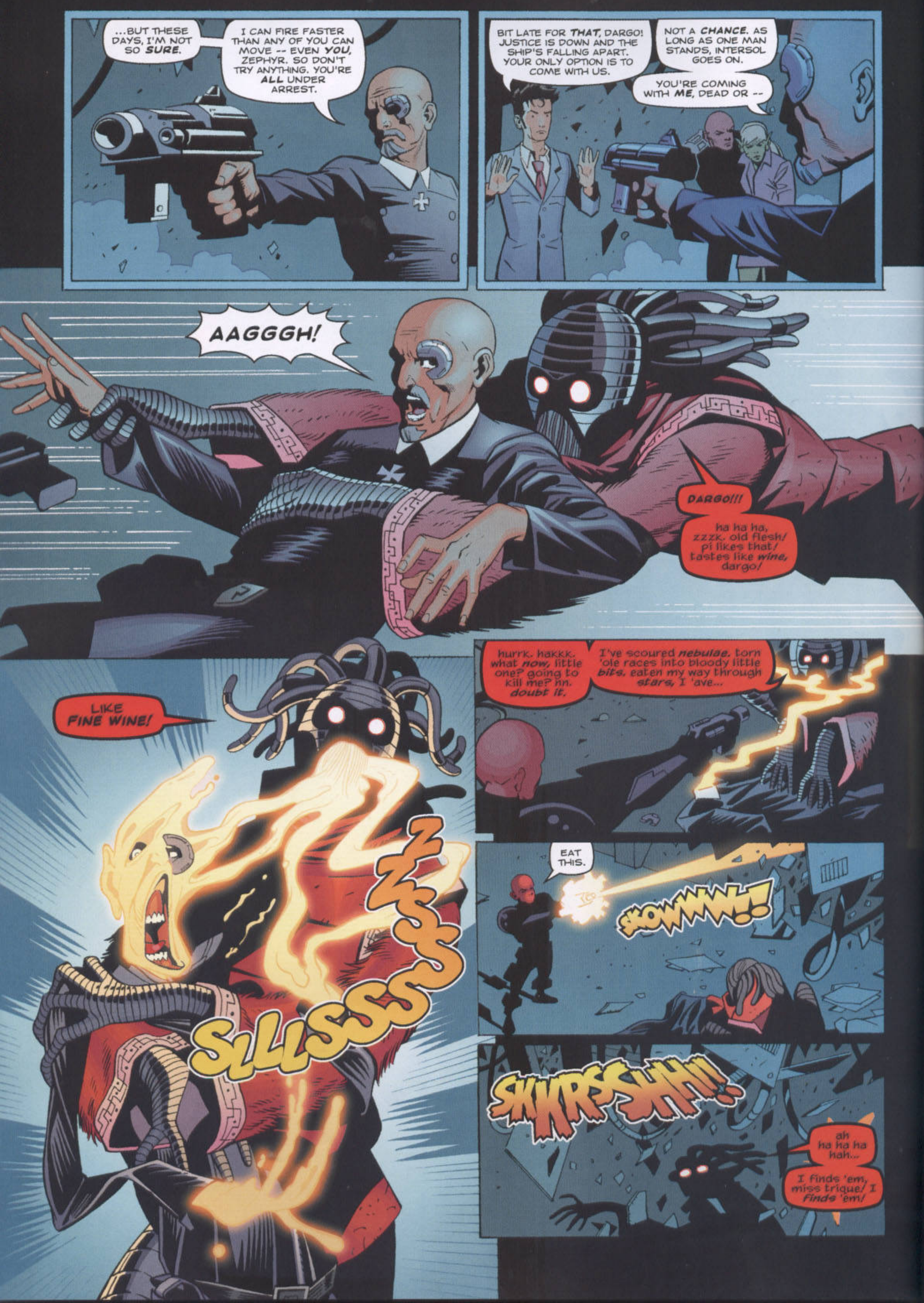

"...FIND *MAJENTA PRYCE.*"
I CAN'T BELIEVE YOU ***DID*** THAT...!
YEAH, WELL -- LAST-MINUTE RESCUES ARE MY ***SPECIALITY.*** BUT WE'RE NOT IN THE CLEAR ***YET.***
SH-SHOULDN'T HAVE UNLOCKED THE MMMEMORY... DRAWN THEM HERE, LIKE M-MOTHS. MOTHS TO A ***FLAME...***
IS... IS EMPEE GOING TO BE ALRIGHT?
TOO SOON TO SAY, ZEPHYR.
MAJENTA, LOOK AT ME. ***LOOK*** AT ME.
YOU'RE IN THE ***TARDIS,*** AND YOU'RE WITH THE ***DOCTOR.*** IT'S JUST THE TWO OF US. WE'RE SAFE. NO ONE CAN HURT US HERE, DO YOU UNDERSTAND?
H-HELP ME...
I ***WILL,*** MAJENTA. TELL ME WHAT YOU SEE. TELL ME WHO WE'RE ***RUNNING*** FROM.
THE ORDER...
THE ORDER OF ***THE CRIMSON HAND...***
"A SECRET ORGANISATION OF LIKE-MINDED INDIVIDUALS. BEINGS OF IMMENSE ***WEALTH,*** BOUNDLESS ***INITIATIVE*** -- AND NO M-MORAL FIBRE WHATSOEVER. RUTHLESS ***TYRANTS,*** CORRUPT ***TYCOONS...***
"...AND ***ME.*** I WAS THE BRIGHTEST AND THE BEST OF THEM...
"...AND THEIR INNER CABAL ***KNEW*** IT.
"***TRIQUE.***
"***LUNAT.***
"***POLLOX.***
"***PI.***
"THEY CAME TO ME ONE NIGHT. TOLD ME I WAS S-SPECIAL. AMONG ALL THE ORDER, I ALONE HAD THE POTENTIAL FOR ***LEADERSHIP.*** I ALONE DESERVED THE ***POWER*** THE CABAL COULD PROVIDE...

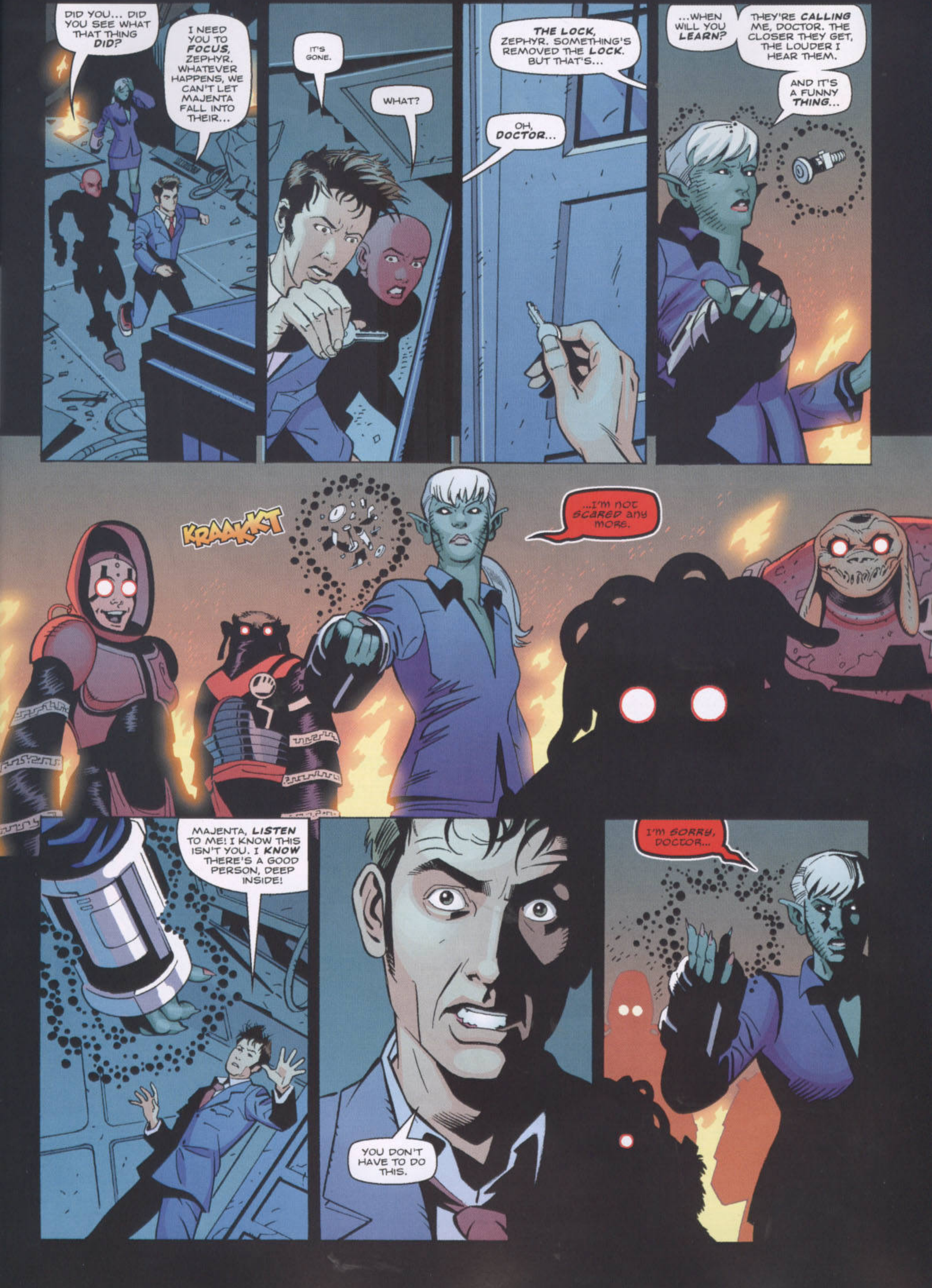

"BUT I HAD TO PROVE MYSELF WORTHY. I HAD TO DEVISE AN ACT OF TOTAL C-CUNNING AND CRUELTY. THEN I MET WESLEY SPARKS -- AND A PLAN FELL INTO PLACE.
"I SEDUCED HIM. CONVINCED HIM WE WERE IN LOVE. THEN, THE NIGHT BEFORE OUR WEDDING...
"I ABANDONED HIM.
"IT DIDN'T MATTER, DID IT? HE WAS BOUND TO GET OVER ME EVENTUALLY -- AND OF COURSE, I WOULD NEVER SEE HIM AGAIN...
"I WAS WELCOMED INTO THE HAND'S INNER SANCTUM, AND SHOWN THEIR GREATEST SECRETS... OBJECTS OF POWER COLLECTED FROM ACROSS THE UNIVERSE.
"THE ASHES OF THE SCROLL OF HORATH. A SHARD OF THE GLORY. EVEN A PIECE OF THE KEY TO TIME.
"AND THEIR GREATEST PRIZE...
"THE MANUS MALEFICUS.
"IT CAME TO THE HAND FROM ONE OF THE HIGHER REALMS. A MACHINE, FOR REORDERING REALITY ITSELF.
"BUT ONE MORTAL COULDN'T OPERATE IT ALONE -- THE ENERGIES WOULD BE TOO MUCH.
"IT REQUIRED FIVE."
AND IT WORKED. I COULD FEEL THE POWER IN MY HAND. SO MUCH POWER, DOCTOR. MORE THAN YOU CAN IMAGINE. IT WAS...
MMMM. THEY WANTED TO TEST THE MACHINE, ASKED ME TO CHOOSE A WORLD. A WORLD FOR US TO DESTROY.
I COULDN'T DO IT. OF COURSE I COULDN'T. BUT THE HAND...

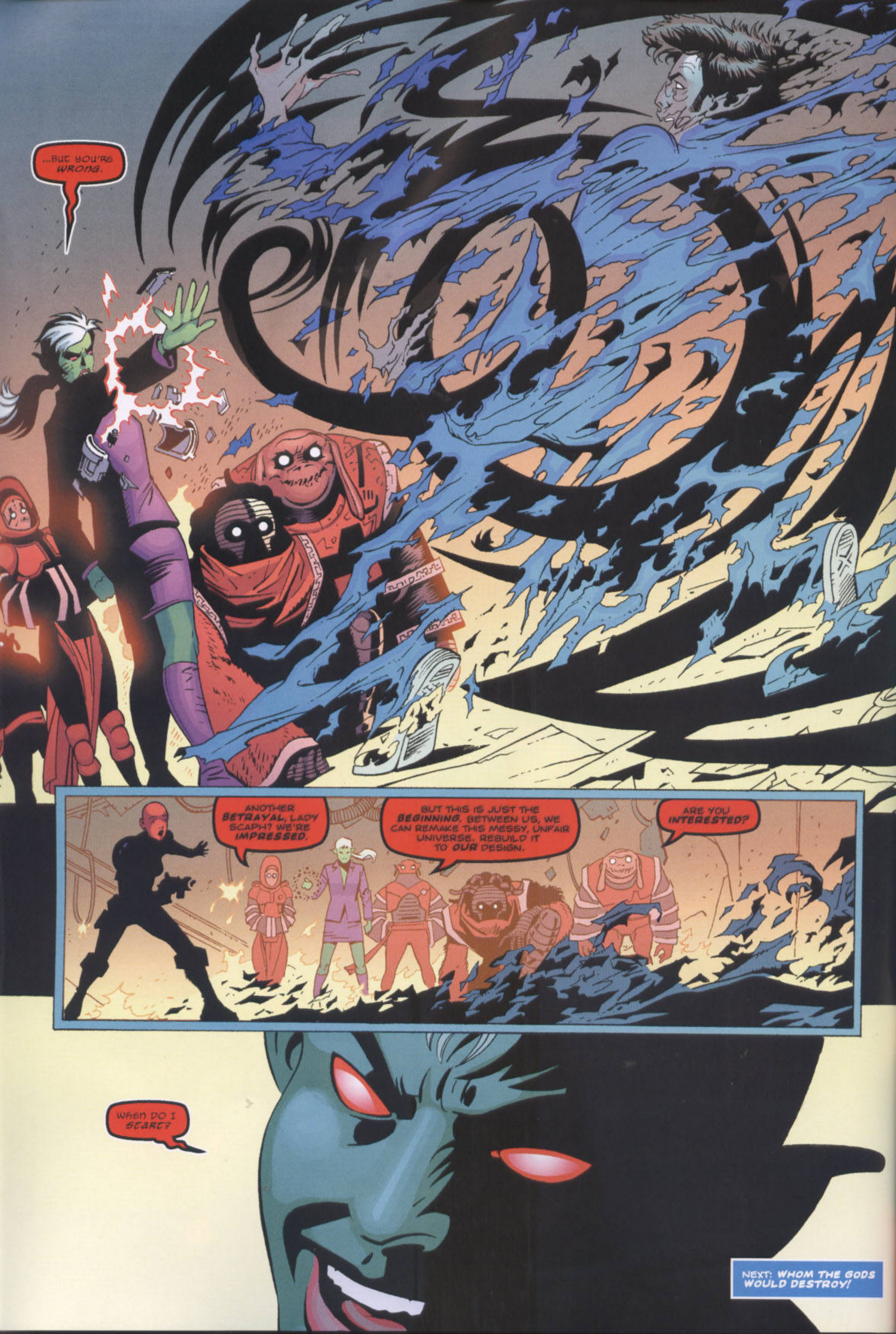

"THEY PICKED A WORLD THAT WAS RIPE FOR REDEVELOPMENT, ONE THAT POSED A THREAT TO OUR...TO THEIR POWER BASE IN THE OBSIDIAN CLUSTER. THE OWNWORLD OF THE SKITH.
"THEY SWEPT IT AWAY. AN ENTIRE WORLD. BILLIONS OF LIFEFORMS, CENTURIES OF HISTORY. GONE IN A FLASH.
"I WAS... SCARED, SO I RAN. BUT THEY'D MARKED ME. EIGHT ONE FOURTEEN FOUR. THE SIGN OF THE HAND. A PSYCHIC SIGIL, BURNT INTO MY MIND. THEY WOULD FOLLOW IT ANYWHERE.
"WITHOUT ME, THE MACHINE WOULDN'T WORK -- NOT THE WAY THEY WANTED IT TO. THE HAND WOULDN'T REST TILL THEY HAD ME BACK."
I THINK I CAN FIGURE OUT THE REST. FANSON -- YOUR DOGSBODY -- FOUND YOU. HE WIPED YOUR MEMORY, SEALED AWAY THE SIGN OF THE HAND.
BUT THEY'VE BEEN TRAILING US, HAVEN'T THEY? FOLLOWING US ACROSS TIME AND SPACE. CHASING SHADOWS, AND RUMOURS... WAITING FOR YOU TO REVEAL YOURSELF.
"AND NOW THEY'RE HERE..."
JUSTICE, COME IN. DO YOU HEAR ME, JUSTICE?
JUSTICE IS DEAD.
WE'RE IN CHARGE NOW. AND WE'RE LOOKING AT MAKING SOME MAJOR CHANGES.
IT'S BAD NEWS, I'M AFRAID...
KSSSSSSSS


...WE'RE LETTING YOU ALL GO.
YOU ENJOY THIS, DON'T YOU? THE KILLING.
OH, POO. YOU MAKE ME SOUND LIKE A PSYCHOPATH. HONESTLY, TRIQUE, IT'S JUST THAT AFTER ALL THESE YEARS...
...I'VE FINALLY FOUND SOMETHING I'M GOOD AT!
ZZZAAAAAAKKKKK!
EMERGENCY ANNEX ONE -- THIS IS CHIEF MARSHAL DARGO...
INITIATE PROCEDURE ZERO-ALPHA-ZERO. IMMEDIATE EFFECT!
ACKNOWLEDGED, CHIEF MARSHAL. GODSPEED.
AND WHAT DO WE HAVE HERE...?
SOME SORT OF HIDDEN SECONDARY CONTROL ROOM. TCH. FURTHER EVIDENCE OF THE BLOATED, UNWORKABLE INFRASTRUCTURE OF THIS ENTIRE OUTFIT.
NO, NO...
...DON'T GET UP.
SSSHHHHHZZZZZZZZKKKK!


ZERO-ALPHA-ZERO -- INITIATED.
TARGETS ACQUIRED.
DESTROY.
ZARK!
ZARK!
ROBOTS? HA. THEY'RE EVEN LESS OF A CHALLENGE THAN THE HUMANS.
DO YOU HEAR THAT, DARGO? THIS WON'T STOP US.
OH, I KNOW.... BUT THEN, IT'S NOT MEANT TO.
THE DRONES ARE JUST MEANT TO STALL YOU HERE, ALLOW WHAT'S LEFT OF MY STAFF TO EVACUATE THE SHIP...
"...BEFORE I BLOW IT TO KINGDOM COME!"
CHOOOM!
CHOOOM!
THAT DOESN'T SOUND GOOD...
DARGO'S ACTIVATED PROTOCOL ZERO-ALPHA-ZERO. THE DAMOCLES IS LOST.
SO HE'S BLOWING IT UP WITH THE BAD GUYS STILL ON BOARD. CLEVER OLD DARGO...
NICE TO HEAR, DOCTOR...


...BUT THESE DAYS, I'M NOT SO SURE.
I CAN FIRE FASTER THAN ANY OF YOU CAN MOVE -- EVEN YOU, ZEPHYR. SO DON'T TRY ANYTHING. YOU'RE ALL UNDER ARREST.
BIT LATE FOR THAT, DARGO! JUSTICE IS DOWN AND THE SHIP'S FALLING APART. YOUR ONLY OPTION IS TO COME WITH US.
NOT A CHANCE. AS LONG AS ONE MAN STANDS, INTERSOL GOES ON.
YOU'RE COMING WITH ME, DEAD OR --
AAGGGH!
DARGO!!!
ha ha ha, zzzk. old flesh! pi likes that! tastes like wine, dargo!
LIKE FINE WINE!
SLLLSSSSSZZ
hurrk. hakkk. what now, little one? going to kill me? hn. doubt it.
I've scoured nebulae, torn 'ole races into bloody little bits, eaten my way through stars, I 'ave...
EAT THIS.
SKOWWWW!!
SKKRSSHH!!
ah ha ha ha hah...
I finds 'em, miss trique! I finds 'em!


DID YOU... DID YOU SEE WHAT THAT THING DID?
I NEED YOU TO FOCUS, ZEPHYR. WHATEVER HAPPENS, WE CAN'T LET MAJENTA FALL INTO THEIR...
IT'S GONE.
WHAT?
THE LOCK, ZEPHYR. SOMETHING'S REMOVED THE LOCK. BUT THAT'S...
OH, DOCTOR...
...WHEN WILL YOU LEARN?
THEY'RE CALLING ME, DOCTOR. THE CLOSER THEY GET, THE LOUDER I HEAR THEM.
AND IT'S A FUNNY THING...
KRAAKKT
...I'm not scared any more.
MAJENTA, LISTEN TO ME! I KNOW THIS ISN'T YOU. I KNOW THERE'S A GOOD PERSON, DEEP INSIDE!
YOU DON'T HAVE TO DO THIS.
I'M SORRY, DOCTOR...


...BUT YOU'RE *WRONG.*
ANOTHER **BETRAYAL**, LADY SCAPH? WE'RE **IMPRESSED.**
BUT THIS IS JUST THE **BEGINNING.** BETWEEN US, WE CAN REMAKE THIS MESSY, UNFAIR UNIVERSE. REBUILD IT TO **OUR** DESIGN.
ARE YOU **INTERESTED?**
WHEN DO I *START?*
NEXT: ***WHOM THE GODS WOULD DESTROY!***

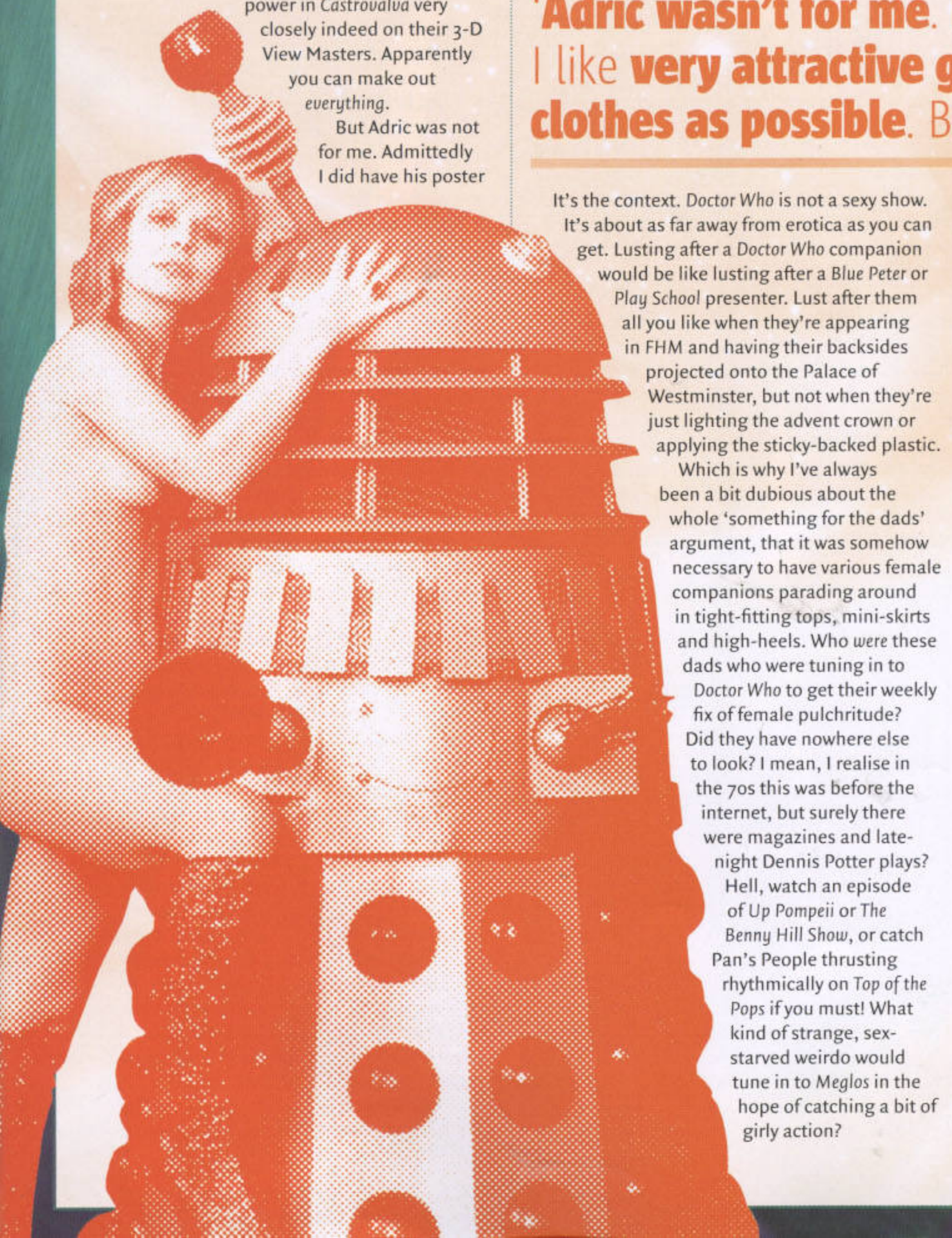
Doctor Who – the show that traditionally has 'something for the dads', apparently. **Neil Harris** is confused...

Fantasy Females?

Confession time. I have never fancied any of the *Doctor Who* companions.

I realise I'm in a minority with this. After all, that's what the companions are for, isn't it? How many interviews have we read about them receiving lust-crazed letters from fan admirers, about their surprise at becoming Saturday tea-time sex objects, about their costumes being shamefully impractical and skimpy, about their characters being little more than bumbling bimbos?

And before anyone accuses me of being sexist, I am absolutely including all the male companions in this. Ruggedly handsome seafaring types all. Except for young Adric, who was very much a 'pretty boy', with his snub-nose, his saucy space pyjamas, and his self-conscious, fists-clenched, exaggerated carefree saunter. And who was, no doubt, single-handedly responsible for making a whole generation of pubescent male fans realise that they were 'friends of Giuliano'. Fans who would then go on to study that scene where the Master has him caught in his web of power in *Castrovalva* very closely indeed on their 3-D View Masters. Apparently you can make out *everything*.



But Adric was not for me. Admittedly I did have his poster on my bedroom wall, that one where he does look rather beautiful in his *Four to Doomsday* space suit, but I was never confused. I have, and always will be, a 'friend of Commander Vorshak'. I like girls. In particular, I like very attractive girls with as few clothes on as possible.

But not in *Doctor Who*. And this is where I arrive at the point, because for me, lusting after a *Doctor Who* companion, or any actress in the show, just feels wrong somehow. That's not what I watch *Doctor Who for*. I watch it because it appeals to the part of my psyche that is still eight years old; long before I was interested in Things That Bounced. And whenever I watch *Doctor Who*, it's in that innocent mindset, with all my adult thoughts locked away in a strong box.

'**Adric wasn't for me**. I like girls. In particular, I like **very attractive girls** with as few **clothes as possible**. But **not in *Doctor Who***...'

It's the context. *Doctor Who* is not a sexy show. It's about as far away from erotica as you can get. Lusting after a *Doctor Who* companion would be like lusting after a *Blue Peter* or *Play School* presenter. Lust after them all you like when they're appearing in FHM and having their backsides projected onto the Palace of Westminster, but not when they're just lighting the advent crown or applying the sticky-backed plastic.

Which is why I've always been a bit dubious about the whole 'something for the dads' argument, that it was somehow necessary to have various female companions parading around in tight-fitting tops, mini-skirts and high-heels. Who *were* these dads who were tuning in to *Doctor Who* to get their weekly fix of female pulchritude? Did they have nowhere else to look? I mean, I realise in the 70s this was before the internet, but surely there were magazines and late-night Dennis Potter plays? Hell, watch an episode of *Up Pompeii* or *The Benny Hill Show*, or catch Pan's People thrusting rhythmically on *Top of the Pops* if you must! What kind of strange, sex-starved weirdo would tune in to *Meglos* in the hope of catching a bit of girly action?

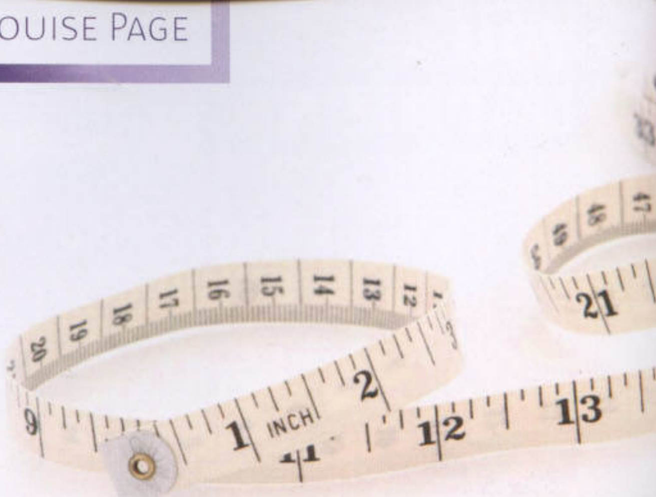
I'm not saying that the actress who played *Doctor Who*'s companions weren't fanciable. They were. Boy oh boy! Polly, Victoria, Zoe, both Romanas, Nyssa, Peri, Martha, even Sarah Jane when she had her hair long. And then there's Gia Kelly and Jill Tarrant and Della and Norna and Janet the space waitress and Lynda with a Y and Madame de Pompadour and Lilith and Jenny. But as I'm watching the show with the mindset of an eight-year-old, it just makes me feel uncomfortable – and guilty – whenever I notice Zoe's shapely bottom, or whenever Madame de Pompadour's heaving cleavage overwhelms a scene.

What's worse, though, are those moments where the show has intentionally attempted to be 'sexy'. On the one hand, the adult part of my brain thinks it's brilliant that Sarah Sutton's skirt has accidentally fallen off, or that Ingrid Pitt is smuggling the two lost moons of Poosh, or that Nicola Bryant is struggling to keep up with the Sixth Doctor on the backstreets of Acton, or that Billie Piper's t-shirt is so tight you can tell what temperature it is; on the other hand, the part of my brain that is watching because I like *Doctor Who* just feels embarrassed for the actresses, for Janet Fielding being squeezed into a costume that had her mistaken for a hooker during the filming of *Arc of Infinity*; the same part of my brain that feels distracted by the wet t-shirt interlude in *The Talons of Weng-Chiang*, and by the fact that it doesn't make sense for an eminent Cambridge scientist like Liz Shaw to be running around in the middle of winter in a skirt that barely covers her thesis. I can't stand the confusion in my mind! (And I should add that because both my hands are now accounted for, that means I have no hands left for anything else.)

It's why I understand why fans got annoyed by the kissing in the Paul McGann telly movie, because *Doctor Who* isn't about That Sort Of Thing. I wouldn't go quite that far; I think the crucial difference is between the show using sexual attraction as part of the show, telling love stories and exploring relationships, and the show's producers treating the female cast as sex objects in order to appeal to a mythical constituency of 'dads'. That just comes across as tacky. Exploitative. Inappropriate.

And I remember, when I was eight, that one of the reasons I loved *Doctor Who* was because it didn't waste time with boring 'love' stuff like *Star Trek*, because in *Doctor Who* the girls weren't hanging around waiting for Captain Kirk to snog them, they were off having exciting adventures of their own...

Dress for Success



Costume designer Lousie Page tells **DWM** of the challenges of dressing showgirls, scarecrows, Time Lords and Tritovores over the past four years...

INTERVIEW BY **BENJAMIN COOK**

Few people have contributed more to the look and feel of *Doctor Who* over the last four years than Louise Page. As the BAFTA Cymru Award-winning costume designer of no less than 45 episodes, from 2005's *The Christmas Invasion* to *The End of Time Part Two*, her work encompasses David Tennant's entire run. She is credited on all but two of his episodes – the Doctor-lite *Blink* and *Turn Left*, although she still did some work on both – and has more individual *Doctor Who* stories to her name than any other costume designer in the show's 46-year history. Impressive, huh?

So, why has Louise Page decided to leave?

"I'm exhausted," she admits. "Nothing else is like *Doctor Who*. Nothing works at that pace, in that way. You don't get days off. I know people must think I'm mad to leave, but you can't stay anywhere forever. You have to know when to let go. I've loved the show. I've loved doing it. I've loved every mad moment of it. I've embraced it. It's been a truly incredible journey, and I've worked with the most talented, brilliant people, making some lifelong friends along the way. What more could a girl wish for? People have said, 'Wouldn't you have loved the challenge of designing another Doctor?' But I've been there now. Done that. I'm really proud of the Doctor that I've designed, and it's time to let someone else have a go."

From childhood, David Tennant knew that, when he grew up, he wanted to play the Doctor. Similarly, at ten years old, Louise announced to her mother and father – a legal secretary and textile agent respectively – that she wanted to be a costume designer, and *Doctor Who*, she says, was always her dream job. "My dad used to supply fur fabrics, mainly to the ladies' fashion trade," she explains, "but also to theatrical costume houses, such as Bermans & Nathans, and the BBC Costume Department. He definitely supplied the fur for the Wombles, and I'm pretty sure that, during the 60s, he supplied the fabric for the Yeti in *Doctor Who*. He always used to go on about those Yetis! I think that's what got me watching *Doctor Who*. My Doctor was Jon Pertwee."

In the school holidays, Louise used to help out at Bermans & Nathans. Later on, she attended Wimbledon School of Art, where she studied costume design. This led to a job as a costume buyer at the English National Opera (ENO), "working with amazing theatre and opera designers. The early 1980s was quite a groundbreaking time. We were doing all these big operas, such as Jonathan Miller's *Rigoletto*. I learnt more in that job than I ever did at art school, but I never really wanted to design for the stage. I wanted to do TV and film. That was my dream."

Louise left ENO in 1985, and ended up freelancing at Central Television, assisting light-entertainment designers. Her other design credits include George Lucas' *The Young Indiana Jones Chronicles*, 2005 romantic comedy *The Wedding Date*, and 2000's *Beautiful People*, which won the Prize *Un Certain Regard* at the Cannes Film Festival. But Louise never gave up on the Beeb: "For years, I applied to the BBC – three times, I think – and got rejected every time. I did get an interview, but in those days I looked like a cross between Spandau Ballet and Boy George. It was all quite outrageous. I remember them saying that they had two types of costume designer working at the BBC – the loud ones and the quiet ones – and that I'd intimidate both parties!"

Louise Page's dad provided fur to make the Yeti in the 1960s!

It was 20 years after leaving ENO before Louise fulfilled her childhood ambition. "It's like no other job I've ever done," she says of *Doctor Who*. "It's everything that I wanted costume designing to be. It encompasses the past, the present, and the future. It can be period, but not period. Modern, but not modern. There is no right or wrong, except in your own mind. I tried to make my costumes timeless. When you look back at 1970s *Doctor Who*, some of the outfits that, for example, Lalla Ward [who played Romana, 1979-81] wore were so identifiable with that era; she looks like something off a 70s *Vogue* cover. In many years' time, maybe people will look at my designs and go, 'Oh, they're so dated,' but I hope not. I hope what I've done stands the test of time.

"My aim was always to give Russell [T Davies, former showrunner] his vision, and the challenge was to work out how to achieve it whilst also giving the director his or her requests, and the actor their character, through costume, and hopefully making them look great, and, if they're lucky, feel comfortable... all at the same time! It's like one giant jigsaw puzzle." Louise would often be the first point of contact for an actor once they had been cast. "I love actors. I think you have to, to spend the amount of time with them that I do. On *Doctor Who*, they were always so excited to be on board, and sometimes a little nervous.

"It didn't matter whether they had one line or a whole episode, I'd spend probably a whole morning shopping with them, trying to find the perfect costume. Some of them hated shopping, but we still had to do it. It'd be like some mad blind date. I'd say, 'Meet me in Selfridges Food Hall at ten. I'm the girl with the black clothes and the red lipstick.' Whilst fitting, I'd talk through any character notes I'd gleaned from Russell or the director, because the actor may not have seen the script yet. Although an actor may have had an idea about what they wished to wear, it was my job to steer them subtly in my direction!

"Most actors are a joy," she insists, "although sometimes we have to deal with their insecurities.

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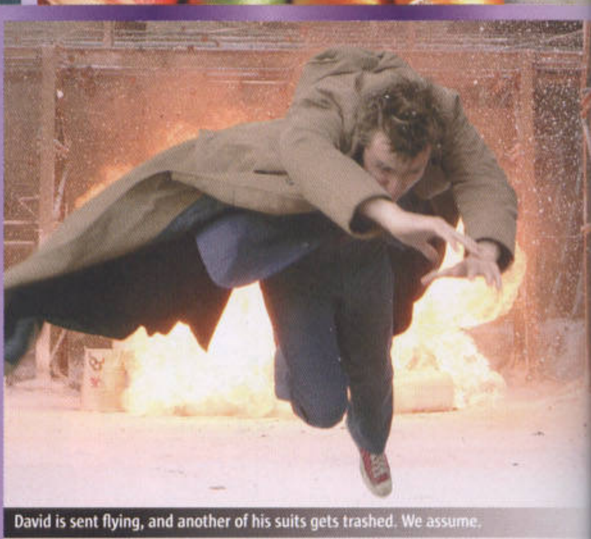
Early days for the Tenth Doctor, and the brown suit is accompanied by an open-neck collar for the first time.



David is sent flying, and another of his suits gets trashed. We assume.

Some say, 'I'm flat-chested,' or 'I've got short legs'... actors are actors. Sometimes my girls would come off set and go, 'Oh my goodness, they're exhausting. They've got their dinner down them again!'"

David Tennant was notoriously difficult to work with, wasn't he?

"He was a nightmare," teases Louise. "He walked around at lunch time with a knife and fork in his top pocket, which was convenient for him, but I'm sure he only did it when I was watching, to wind me up. The more I'd say, 'Don't do it,' the more he would, for my benefit." In spite of this, David's Doctor is the costume that Louise is most proud of designing. "It's the iconic look that will forever be linked to the Tenth Doctor. It's unusual for a costume designer's work to be exposed to so many different mediums other than on screen. It makes me smile when I pass the children's birthday cake counter, and see my work staring back at me. That's surreal. To have created a look that's been so well received, and will remain in the *Doctor Who* history books forever, is a great honour."

"It's the iconic look that **will forever be linked to the Tenth Doctor**. To have created a look that **will remain in the *Doctor Who* history books forever**, is a great honour..."

In 2005, when Louise interviewed for the position on *Doctor Who*, she was asked to bring along her ideas for the new Doctor's look. "I did this kind of book, this school project, the night before the interview. It was full of fabric samples, textures, images, and words – words like 'sexy' and 'eccentric'. Soon after I got the job, I met David and showed him the project." David has claimed that aspects of his costume were modelled on a certain celebrity chef. "He tells a different version of this," she insists, "because he certainly never mentioned Jamie Oliver to me."

In her "school project", Louise had four possible looks for the new Doctor. "One was quite military, I remember, and there were coats involved, because David had said that he wanted a long coat. Funnily enough, I had a lot of greys – smoky greys, silvery greys – and I said to David, 'Do you have a preference?' He said, 'Yes. Brown suits me quite well!' Afterwards, we met up in town on a Saturday morning, and went to the shops to try on some shapes – to get a feel of his silhouette, what he could handle and what he couldn't. In the end, the brown suit was made from pairs of trousers..."

What, really?!

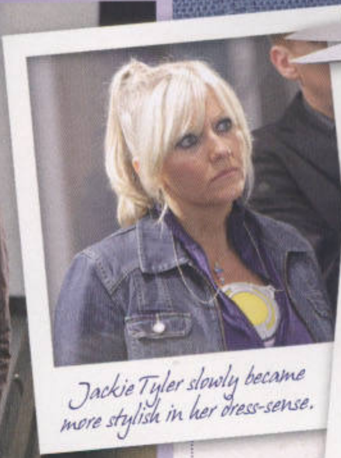
"Yes! I'd only bought the trousers to see if David liked the shape, but when he put them on, he said, 'Why can't we make the whole suit out of this?' I said, 'Well, it's thin cotton, not suit fabric. Besides, I can't get hold of it.' I looked everywhere to find something similar – a brown with a blue stripe – but drew a blank. Purely as an experiment, I thought I'd see if I could make the jacket out of his trousers. They were on sale, so I bought a load, and we opened up the seams, took them apart, and made a suit. Everybody thought I was mad. David is skinny, but I was buying size 36", 38" trousers to get enough fabric. We needed something like five pairs of trousers for each jacket. At the next fitting, I said to David, 'I've got a surprise for you.' Of course he loved it."

Four years on, was David still wearing jackets made of, er, trousers?

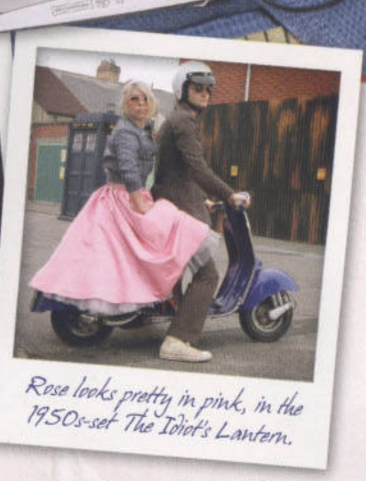
"Yes, it's the same. The jacket shape was based on a 1930s period suit. We made four versions, and I bought a load more trousers, thinking I'd have enough spare, but I hadn't realised quite what a bashing they'd take. David dashed about, slid on the floor, knelt in them... and he went through so many pairs. They went through rain, and snow, and the drycleaners. They were so easy to wreck. It got to a point, after his first series, where we were getting quite worried. We thought, these suits won't hold out forever. David liked the idea of having another suit – he'd got bored of wearing a brown suit the whole time – and he said, 'Could it be the same, but different?'

"I found a fabric – a light blue shirting, with a bright red stripe through it – which I dyed into all these different shades, these inky blues, and I sent off some samples to David. I thought, it's the same but different. It was almost a reverse of the brown suit. I liked it, and Russell liked it, and Julie [Gardner, executive producer] liked it... but David didn't. He said, 'I think it's trying to be too clever.' Luckily, he came round. Weirdly, women tend to prefer

Rose Tyler in her final regular episode, *Doomsday* – by which time she dressed very differently from her earlier appearances.



Jackie Tyler slowly became more stylish in her dress-sense.



Rose looks pretty in pink, in the 1950s-set The Idiot's Lantern.

the blue suit to the brown. But a lot of kids have come up to me and been very angry that I'd done a blue suit. I had one kid who shouted at me. He said he hated the blue suit and it wasn't the Doctor. Actually, I think David looks dashing in both.

"There's a whole list of inaccuracies that I've read concerning the outfit, but the worst is the coat being referred to as a trench coat. That drives me mad. It *isn't* a trench coat; it's simply a long coat. It started off much more theatrical and period-looking, with bigger lapels, but Russell asked me to pare it down, to make it narrower. I said, 'He's going to end up looking like a pencil.' Russell said, 'I like that idea!'"

Internet forums have speculated over the hidden meaning behind the number of buttons done up on David's jacket. (It varies from episode to episode, apparently. Not that **DWM** had noticed.)

"I preferred it when more of the buttons were done up," says Louise, "but when I wasn't there, I do believe that David got the crew to do a vote. At the beginning of each episode, he'd say, 'How many buttons this time?' But there's no code. In one episode, he had a gap, which I hated, but he liked to look messy. He loved a crumpled suit. He didn't do that in the early days –"

But then he got too big for his boots?

"Yeah, he got cheeky," she laughs. "No, I couldn't have asked for a more wonderful actor. I was really lucky. He wore the costume with such style. He's the loveliest man to dress and to work with. To have four years with somebody who looks that good in your clothes was so nice. It was very much our costume, and I'm proud of the fact that the suits and coats just about withstood the battering that they got from filming. I started *Doctor Who* with David, and I felt that the time to go was when he did. My biggest scare was when I thought he might stay for an extra year, because that would have made it difficult for me to go. I wouldn't have wanted someone to inherit my costume. I don't mind Matt Smith putting it on for a couple of scenes, but..."

Louise talks **DWM** through the suit that Matt wore for the regeneration: "We thought he'd probably end up in the stunt jacket, which was one size up from the other ones that David wore, but the normal jackets were a better fit in the end, so we went with one of them. But we had to use the stunt trousers, which were bigger, although they were taken in a bit for Matt. David is very slim-hipped, whereas Matt is, I think, an ex-footballer. He's slightly bigger trouser-wise. He needed more than one pair, so I had to give the new production team a spare, to keep them going, even though all of David's trousers were on their last legs – literally. He'd trashed so many of them."

Having taken over from costume designer Lucinda Wright, who worked on Christopher Eccleston's one and only series, Louise inherited several characters – such as Mickey, Jackie, and Rose – for whom she had not designed the original costumes. Was she determined to put her own stamp on them?

"I've put a stamp on everything I've done on *Doctor Who*," she replies. "There is a definite look to my work. Rose was my first companion, and Billie [Piper] was fantastic to dress. She knew what looked good on her. Originally, I was told that they didn't see her changing much from Series One. In fact, we did move her on. Billie and I decided that Rose had grown up. She'd been travelling with the Doctor for a bit, so she was more streetwise and sophisticated. The trainers went almost immediately. I gave her boots with heels. She stopped wearing loose jeans, and wore tight trousers instead. It was much sexier. She was more of a woman, really. The Punky Fish thing went, too. The Louise Page Rose is quite different from that."

Where does the BBC stand on designer labels? Wouldn't Editorial Policy have something stern to say if a brand name were splashed across the screen?

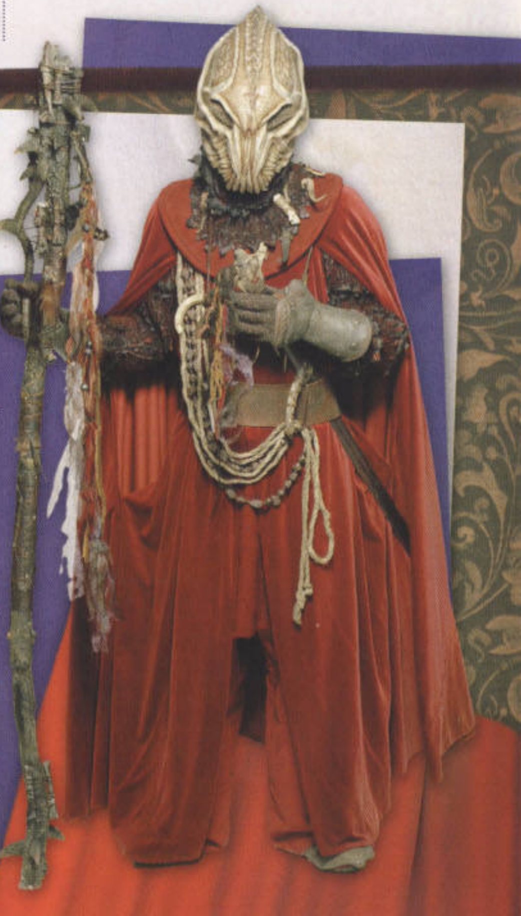
"You couldn't really use logos at all. We didn't even tend to use clothes with things written on them, like slogans. Russell hated them, and so do I. The Nike tick is completely forbidden. I did use Puma on Noel Clarke [Mickey], because it turned out that we could use the Puma animal, the emblem, just not the word itself. There's one top that Mickey wore in Series Two, when he went to the parallel world – an unusual grey top – which was a Puma prototype. It was made, but never went into production. There's also a certain pair of canvas shoes," she adds, referring to the Doctor's Converse trainers, "that have become incredibly popular, but had to have their logo painted out."

Back to Billie... on *The Idiot's Lantern*, Louise got to try something a bit different. "Rose in the 50s dress is special," she enthuses. "I've had more emails about that costume from female Rose fans than any other. Rose didn't usually get to do dressing up. My favourite shot is of her on the back of the Doctor's scooter as it pulls away, the skirt billowing out like a parachute. In my head, that's

THE **SYCORAX**

THE CHRISTMAS INVASION

"Picking a favourite monster costume is difficult, as they all had certain challenges. The Clockwork Men, the Ood, the Pig Slaves, the Host, the Hath, the Cybershades, the Tritovores... but there are two monsters that I'm most attached to, the first being the Sycorax. This truly was a baptism of fire, as my working relationship with both the producers and Millennium Effects was new. I remember getting a message from Russell, who I had only met once, briefly, at the Tone Meeting, in response to some pictures that I'd sent through of the Sycorax in progress. James Hawes [the director] had wanted to base them on Masai warriors, and we were working along the lines of the red fabrics being quite rough and distressed, but then Russell sent me a message saying that they should be more like sophisticated scavengers, more regal. My heart sank. I said, 'What does that mean? Are we talking red velvet robes now, then?' I went back to the drawing board. There's still a bundle of rough red fabric in a bag somewhere."



THE JUDOON

SMITH AND JONES

"Apart from the Sycorax, the Judoon is the monster that I'm most attached to. It's definitely the most successful collaboration between Millennium Effects and myself. Originally, they were to do the head and I'd do the rest, which was the usual way we did it, but we felt that the scale of the head and helmet meant that it would be easier for them to cast an entire torso, as they had a full-size dummy to scale it on. I had the leather gladiator kilts made, and purchased boots and leather trousers, and these were all sent to Millennium to tie in with the top half of the costume. I think it's a very powerful image. I certainly wasn't short of men wanting to try on those leather skirts in the Tone Meeting!"

Louise gets to take on the Time Lords, at long last!

how I'd imagined it, but I remember panicking, on the first take, that the skirt would end up in a mangled mess tied to an oily wheel. Luckily, it didn't."

For the 2007 series, Freema Agyeman arrived as Martha Jones. Louise didn't have much warning. "They kept it so secret that I didn't know, and then suddenly I had, like, a couple of weeks to sort out her costume! Russell explained that Martha would be wearing the same outfit for the first six episodes, and that's a huge responsibility, because it's got to be something that the viewers won't get sick of. At that stage, the first six episodes hadn't all been written, so Freema and I were really struggling to work out who Martha was.

"I bought a prototype of the leather jacket, the burgundy one, without Freema. The final jacket was made for her. It's easier sometimes for me to go shopping without the actor there. Actors aren't always thinking about the character; they're thinking about themselves, what they might look good in, or what they might be able to buy off me afterwards. There were lots of things that I put Freema in that she said she'd never have tried on herself in a million years – like her look at the end of Series Three. She said that was the first time in her life that she'd ever tried on combat trousers.

"It was different again when Catherine Tate [Donna] came in. Russell had written stuff where... for example, in *The Fires of Pompeii*, he wanted her in a toga, but Catherine didn't want to wear one. You can't blame her, really. I said to Russell, 'Women didn't even wear togas,' so we made her the plum dress, which I think worked really well. I think the most nervous I've ever been was on that Pompeii episode. I said to somebody at the time, 'If this had been a film, and I'd been offered it, I'd have turned it down.' I went into a major panic, partly because we were filming in Rome, and I was so reliant on an Italian team that I hadn't ever met, but also because it's not my period, in terms of costumes.

"I suppose I was nervous with someone like Timothy Dalton [Rassilon in *The End of Time*], too, before he came over, if only because I wasn't sure how I was going to smuggle him into the costume house for a fitting without anyone seeing us. Secrecy has always played a big part of my time on *Doctor Who*. I've smuggled more actors in and out of buildings than I care to remember, and made up some terrible stories – a mixture of slapstick comedy and stress. I had a load of stuff lined up for Timothy at his fitting, but you still think, gosh, if this goes horribly wrong, where do I go from here, because he starts filming in a couple of days?

"You try to make each costume the best it can be, no matter who's wearing it, and no matter how iconic you think it's going to be. If I'd worried too much about the standing of the person that I was dressing, I wouldn't have got anything done. The pressure would have been a bit counterproductive."

Donna takes on a Roman look (but not a toga!) in Pompeii.

Designing costumes that had to be soaking wet, proved a challenge...

Louise says that she learnt something new on every episode, even after four years on the job. Last November's *The Waters of Mars* was, says Louise, a particular learning curve. "I'd never done costumes where you had to have somebody soaking wet for hours on end. What we discovered was, you can soak someone in water, as though they've walked through a shower, but they'll still look dry on camera. We ended up using a gelling agent that Millennium Effects [special make-up and prosthetics] gave us, which they put on their monster masks to make the skins look shiny. We were, literally, wallpaper-pasting our costumes with this stuff."

A costume designer is also responsible for dressing the background artists, a particularly time-absorbing task on period setpieces like *The Girl in the Fireplace*, *The Shakespeare Code* and *The Fires of Pompeii*. "Everything has to be done to measure," explains Louise. "You can't just have people coming in on the day, because everybody either lies about their measurements or gets them wrong. Even with contemporary stuff, we'd ring every single supporting artist and say, 'It's a wedding scene. It's Christmas time. Have you got something you could wear? Oh, and please don't wear green.' There was so much green screen on *Doctor Who*, I'd just say, 'No green, full stop.'"

Was anything else outlawed?

"No spots, no stripes, no checks," says Louise, counting them off. These designs tend to strobe on camera. "But then, of course, everybody would turn up in black, and Donna's wedding would risk looking like a funeral! Particularly for wedding scenes, I'd buy a load of hats and spare outfits, and you can bet your bottom dollar that we'd end up using everything we bought. Oh, and ties! Ties were the bane of my life. I'm fussy with ties. I had a real problem with them. People came in with these

Donna's wedding day arrives at last. No strobing ties, green shirts, spots, stripes or checks please.

In 2008, Louise had to design *The Next Doctor*'s costumes in a week...

"People came in with **these terrible strobing ties**. They'd say, **'I borrowed it off my Dad**!' But they'd look like they'd just **stepped out of the 80s**..."

terrible strobing ties. They'd say, 'I don't wear ties. I borrowed it off my dad,' but they'd look like they'd just stepped out of the 80s."

As a child, Louise loved dressing up her Barbie dolls, and now, of course, she has a shelf full of action figures of her designs. "There's probably nothing more fabulous than that," she says. Her favourite *Doctor Who* costumes include Tallulah and the showgirls from 2007's *Daleks in Manhattan/Evolution of the Daleks* ("We spent hours decorating feather fans and trying to get the diamante halo to stay on top of that tiara," she says), the Sibylline sisterhood from the aforementioned *Fires of Pompeii* ("I used 200 metres of red Fortuny-style pleated fabric"), David Morrissey's outfit from 2008 Christmas Special *The Next Doctor* ("I had a week to make three versions of the costume, with no actor confirmed and a pile of fabric waiting!"), and more spacesuits than you can shake a sewing needle at...

"I've done four varieties of spacesuit now, which is enough to last me a lifetime. Every time I got a script with a spacesuit in it, I'd think, oh no, not again. I was pleased to make River Song [in *Silence in the Library*] look sexy in hers, as that was the brief, although I don't think many people other than Alex Kingston could have pulled it off." One of Louise's favourite images is Professor Song at the end of *Forest of the Dead*, in a flowing white satin dress, "looking like an angel from heaven. It was only one scene, but she looked so beautiful in it. It was so perfect."

But when **DWM** asks Louise about her least favourite costumes, she nominates, perhaps surprisingly, the Scarecrows from *Human Nature/The Family of Blood*. "They look great, and I loved watching the finished episodes, but I had a horrible time doing them. It wasn't very good for me. My dad died on the first day of shooting and... what can you say? Life gets in the way. This is what happens, and it's difficult. Luckily, for those episodes, I'd fitted all the principals for the first week, all the costumes had arrived, and I'd photographed all my fittings, so I handed everything over to my wardrobe supervisor, and just left. Other times, it might not have been possible to do that."

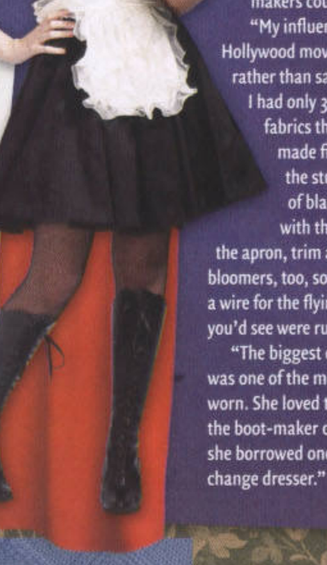
There was never any let-up in the schedule. "If it was a six-day or five-day week, I'd spend every other weekend, on my day off, driving backwards and forwards between London and Cardiff, with costumes in the boot of my car. Most of the crew wrapped at seven o'clock, and then went home, but I could still be emailing Russell photographs at eleven o'clock at night. Other episodes, like *The Next Doctor*, I designed in a week. Every costume, in a week! A week isn't long enough. The Cybershades were crazy."

It's no surprise, then, that Louise opted to leave before the 2010 series got underway. How will she ➤

Tallulah and the showgirls – among Louise's favourites.

The Scarecrows were Louise's least favourite costumes to work on...

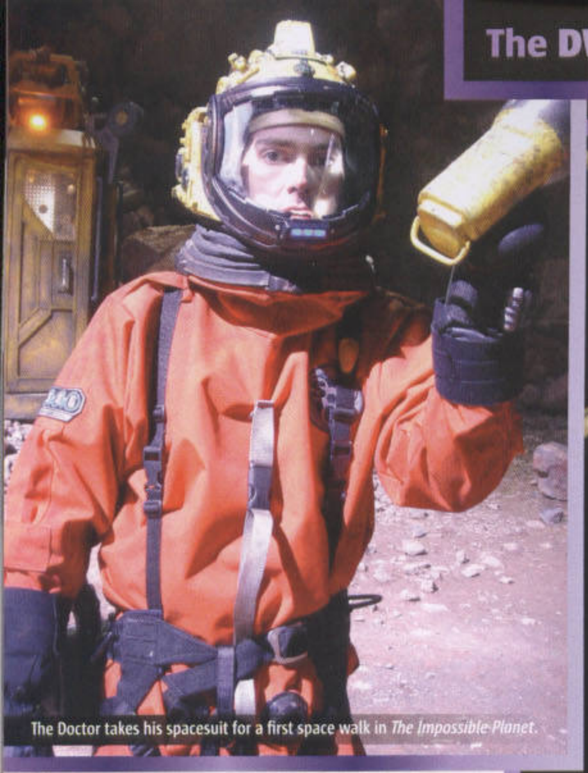
ASTRID PETH
VOYAGE OF THE DAMNED



"Astrid Peth! Kylie Minogue! What a sweet lady. This was a crazy costume to put together. Kylie is a fashion icon! It was quite nerve-racking. I've still got a text from Phil Collinson on my phone, from April 2007, telling me that reports in the papers about Kylie joining us on *Doctor Who* are rubbish. I keep it as proof that I never got told things either! I had so little time, and the pressure was immense, because none of my team or the costume-makers could be told which actress the costume was for.

"My influences for this costume came more from old Hollywood movies, cigarette usherettes and ice-cream girls, rather than saucy French maids. When I first met Kylie, I had only 30 minutes to show her my ideas, and the fabrics that I'd selected. Luckily, she loved them. We made five sets of everything, in various sizes, for Kylie, the stuntwoman, and a double. The dress was made of black stretch Duchesse satin, and I fell in love with the white silk organza ruffle fabric that made the apron, trim and petticoats. We decided to make her little bloomers, too, so should you see up her skirt when she was on a wire for the flying sequence, where she falls to her death, all you'd see were ruffles.

"The biggest compliment for me was that Kylie said it was one of the most comfortable costumes that she's ever worn. She loved the boots so much that she went on to use the boot-maker on her tour, and loved my staff so much that she borrowed one of them to go on tour with her as her quick-change dresser."



The Doctor takes his spacesuit for a first space walk in *The Impossible Planet*.

2006's *The Girl in the Fireplace* is one of Louise's favourite *Doctor Who* episodes.

find watching the first series in five years that she's played no part in designing?

"I'll look at it in a different way, because it's not mine anymore. It'll be like watching a different show, almost. I've loved [new showrunner] Steven Moffat's episodes – I cried when I read *The Girl in the Fireplace*, and it's still one of my favourites, actually – so I'm sure what he'll do in 2010 will be lovely, and I'll have a terrible twinge of 'Oh gosh, I should have stayed!' But sometimes you have to be a bit brave, and do what you feel is right.

"Around the time that we were shooting *The Girl in the Fireplace*, just two or three months into my first series, I remember [producer] Phil Collinson saying to me, 'I need to ask you if you're going to stay on for the next series.' I said, 'Hang on, we're not even halfway through this one yet! I can't make that decision.' He said, 'Well, I'm going to come and see you every week until you say yes.' And he did. He used to come on the wardrobe truck, make himself a cup of coffee, and go, 'Have you made a decision yet?' He had so much faith in me. Phil was there for me every step of the way. I stayed because of Phil, and because of Russell, and because of Julie – and their encouragement, their support, and their enthusiasm.

"It can be quite a lonely job, costume designing. There are days when you're swamped, and you're stressed out... but there would always be Phil, or Russell, or Julie sending me texts. They sent constant texts and emails to all the heads of department, and that made all the difference. Russell once said, 'People like Louise Page need those messages,' and it's true. You do need them. They're what keep you going. If Russell texts to say, 'I love that. It's wonderful,' you feel that someone has acknowledged it, and recognised your hard work, and it makes for a stronger, happier team.

"Equally, from day one, I was told, 'If you email Russell or Julie pictures or questions, you'll get an answer back within a few hours. You'll always get a response.' And absolutely that was true. It meant you could mentally move on to the next costume, knowing that you're on track. Very little ever got on screen without being approved first by Russell, Julie, Phil, and the director.

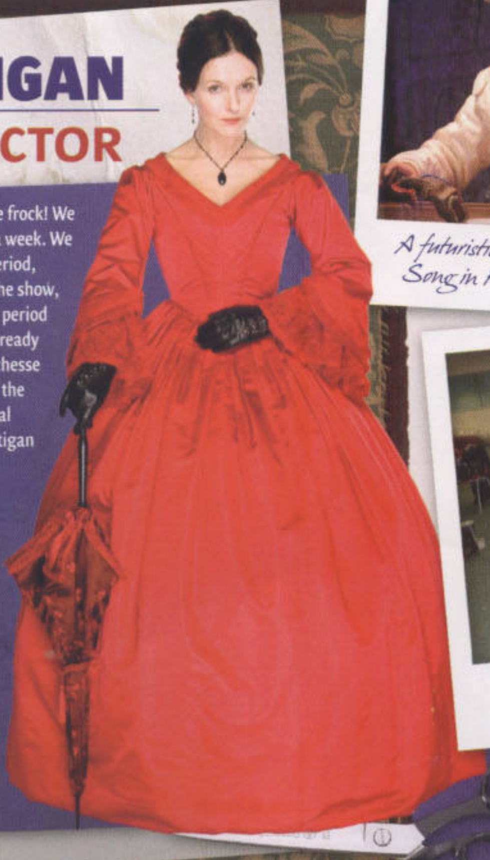
"In 25 years of working, I've never worked with a production team that has been this amazing, this dedicated, and this appreciative. Things will never be the same. With Russell, Julie, Phil and David all leaving, it felt like the right time for me to go as well. I'm sure that the new team is brilliant, but it'd be too different. In my heart, I feel it was the right thing to do. Besides," she adds, smiling, "it would be nice to go on and do a project where I've got more than a week to prep. Now, that would be a luxury."

"It can be **a lonely job**. There are **days when you're swamped**, but there would always be **Phil, or Russell, or Julie sending me texts**. That made **all the difference**..."

A futuristic space suit for River Song in Forest of the Dead.

Louise models an Impossible Planet space suit in 2006.

MISS **HARTIGAN**
THE NEXT DOCTOR



"Another Christmas Special female frock! We made two red dresses within a week. We were tied into the Victorian period, but like most of my work on the show, we don't have to be completely period accurate. Whilst waiting for casting, I had already sampled and purchased the best red silk Duchesse satin that I could find – no two reds are ever the same. The whole costume had to be in natural fibres – no synthetics allowed – as Miss Hartigan was to be near flames, and I had a parasol covered to match the dress.

"Dervla Kirwan has an amazing figure. Such poise. She insisted that her corset was as tight as possible, even though she didn't need it to be. She said it was the best costume she'd ever worn, which is all any costume designer could hope to hear. My only regret is that she had the most fantastic pair of black leather gloves, which had an amazing cut-out leather-lacework design that never registered on screen. As so often is the case, little details don't get seen."

THE FACT OF FICTION

It's the one with the giant woodlice, in which the TARDIS is destroyed! **Alan Barnes** unearths the secrets of *Frontios*....

"Frontios buries its own dead..."

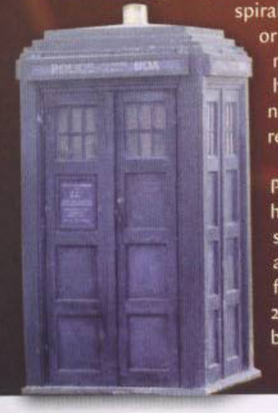
Frontios

Burning TARDIS? Burning TARDIS, *pah!* Twenty-five years back, Christopher H Bidmead smashed the thing to *smithereens!*

The actual, total, utter destruction of *Doctor Who*'s most steadfast icon at the end of *Frontios* Part One fits well with much of the Fifth Doctor's final season – a particularly harsh, brutalised run of stories, beginning with the seemingly senseless slaughter of humans and Earth Reptiles alike in *Warriors of the Deep*, continuing with the seemingly senseless slaughter of humans and Daleks alike in *Resurrection of the Daleks*, and concluding with the death-fetishising inferno of *The Caves of Androzani* (all 1984). It's a nervy, anxious season where nothing is quite safe – and when the TARDIS is reported destroyed, we *almost* believe it. In a rather outré (and *very* H Bidmead) turn of events, the TARDIS is eventually restituted – or rather, reconstituted! – but it's far from a cheat, or a reset: the means of the time machine's recovery is as one with the means of its destruction.

Overgrown insects dragging the innocent into their underground lair is the very essence of cheesy science-fiction, but there's a sense of purpose about *Frontios* which raises it beyond the level of the undemanding monsters-in-tunnels runaround it might have been from a lesser pen: every part of the plot is linked by the concept of 'downwardness' (as Bidmead's Target Books novelisation puts it) – be it the downward motion of the meteorites bombarding the planet, the colonists' downward spiral into near-extinction, or the Doctor's downward mobility: without his TARDIS, he's a nobody, trapped beyond recorded time.

Depressing? A little. Perhaps that's why *Frontios* has been overshadowed by some of the more bloody, action-packed serials found elsewhere in Season 21. But it might just be the best – the most *Doctor Who* – of the lot...



The Doctor politely pretends to like at the Gravis' efforts at redecoration.

PART ONE
BROADCAST: 26 JANUARY 1984

On an alien planet, Captain Revere (John Beardmore) digs a mineral sample from an Excavation Area, which Chief Orderly Brazen (Peter Gilmore) shows to two of his underlings. But the soil around Revere begins to sink...

- A few eager fingers – presumably belonging to a member of the Visual Effects team – can be glimpsed helping excavate the Fuller's Earth surrounding non-speaking extra John Beardmore.
- Notoriously, the Orderlies' helmets were recycled from those worn by the Federation guards in the BBC space saga *Blake's 7* (1978-81).

Props collapse, burying the Captain – and when the dust clears, his body has vanished.

In the TARDIS, the Doctor (Peter Davison) is in the process of clearing away the hatstand from the control room...

- Writer Christopher H Bidmead's Target Books retelling *Doctor Who: Frontios* (1984) elaborates on the dysfunctional domestic life of the TARDIS crew. At the outset, a listless Turlough has 'taken to sitting on the floor beside the hat-stand, practising tying particularly tight and vicious knots in one of the Doctor's old scarves'; when the Doctor removes the hat-stand as part of an organisational kick, Turlough tells Tegan: 'That man definitely needs another adventure. And quick...' Tegan's response is to show the Doctor the ruined scarf, telling him that Turlough is at the end of his tether: 'What he needs is an adventure...'

... when his companion Turlough (Mark Strickson) alerts him to a warning message: 'BOUNDARY ERROR: TIME PARAMETERS EXCEEDED'. The TARDIS has drifted far into the future, and hovers in the Veruna system – which, reads fellow traveller Tegan (Janet Fielding), became home to "one of the last surviving groups of mankind," who fled there to escape the doomed planet Earth's collision with the Sun.

- Elsewhere in the *Doctor Who* mythos, the Sun is seen to finally consume the Earth twice over (!): in the year 10 million AD (or so the First Doctor calculates) in *The Ark* (1966); and again in the year "5.5/apple/26", five billion years into the Ninth Doctor's companion Rose's future, in *The End of the World* (2005). But since only one purebred human – the Lady Cassandra – survives at the time of the later event, the *Frontios* colonists would seem more likely to date from the epoch of *The Ark*.

Tegan is keen to land on a nearby planet, but the Doctor invokes the Laws of Time, which forbid their intervention at this far into the future...

- On the grounds that Tegan is 'poor Time Lord material' and unlikely to retain a sense of 'historical perspective', the Target version instead has Turlough urge the Doctor to visit the 'last humans'.

> '**William Lucas**, who played **science officer Range**, was **a late replacement for Peter Arne**, who was **murdered before filming...**'

Captain Revere (John Beardmore) has problems down below...

ESSENTIAL INFO

- First aired in 1984, as the third of the seven serials making up *Doctor Who*'s 21st season, *Frontios* brought the Fifth Doctor face-to-antennae with the Tractators – gravity-commanding alien beings modelled after woodlice.
- The story was based on a breakdown entitled *The Wanderers*, which was commissioned by Eric Saward from Christopher H Bidmead, the last-but-one man in Saward's script editor's seat, on 24 August 1982. Three months later, the four full scripts forming *Frontios* were commissioned for delivery on 1 February 1983.
- *Frontios* was recorded entirely within the confines of Television Centre Studio 6, in two three-day blocks: the first (comprising mainly scenes set in the subterranean Tractators' underground workings) between Wednesday 24 and Friday 26 August 1983; the second (comprising mainly scenes set in and around the crashed colony ship above) between Wednesday 7 and Friday 9 September.
- The Tractators were set to return in 1986 – but Bidmead's sequel was pulled from the schedule following the cancellation of the original Season 23. This month, 24 long years later, *The Hollows of Time* finally emerges from the underground, adapted as one of Big Finish Productions' *Lost Stories* audios...
- Ranking 104th in **DWM**'s *Mighty 200* poll of 2009, *Frontios* has yet to be released on DVD.

In a Research Room manned by chief science officer Range (William Lucas) ...

- William Lucas was a late replacement for Peter Arne (1920-83), a familiar British character actor whose later credits included three of the *Pink Panther* films, Colonel von Schalk in the last two episodes of the BBC Resistance drama *Secret Army* (1979), and the North Sea ferry soap *Triangle* (1981-3), as the husband of Penny Warrender – played by Sandra Dickinson, then married to Peter Davison. On 1 August 1983, after attending a costume fitting for Range, Arne returned to his flat in Hans Place, Knightsbridge, where he was beaten and then stabbed to death. The police file on the killing was closed on 19 October, when Westminster coroner Dr Paul Knapman indicated that Arne was killed by Guiseppe Perusi, a 32-year-old Veronese teacher whose body was found in the Thames a few days after the murder.
- According to Bidmead's novelisation, 'in younger days' Range had 'worked as Captain Revere's assistant'.

Mr Range.

Brazen refuses Range's request to mount an enquiry into Revere's death – and, as per Revere's instructions, ends 40 years' work by closing down the room, commanding Orderly Cockerill (Maurice O'Connell) to abandon a communications scan.

The TARDIS is caught in a meteorite storm, and dragged by gravitational pull towards the planet – where a crashed spaceship sits. Klaxons sound as the meteorites strike...

- The idea of a people suffering daily bombardments was suggested by pictures from the Siege of Beirut of 14 June to 21 August 1982: 'Without imposing any political angle,' Bidmead told **DWM** in 1986, 'I always felt that *Doctor Who* could much better reflect the sort of things that were happening in the 1980s.'

The bombardment comes to an end as the TARDIS materialises. The Doctor, Tegan and Turlough rush to the aid of an injured colonist, joining Range and his daughter Norna (Lesley Dunlop) carrying the wounded into the nearby Medical Shelter – a run-down outhouse lit only by hazardous phosphor lamps.

- Lesley Dunlop had made guest appearances in both of the series that made her *Frontios* co-stars household names: playing Dolly opposite William Lucas' James Gordon in *The Adventures of Black Beauty: A Long Hard Run* (1974); and playing Maritza Rydze opposite Peter Gilmore's James Onedin in *The Onedin Line: A Hard Life* (1977).
- Bidmead's novelisation has Norna 'dressed in the uniform of a paramedic'.

The Doctor tells Turlough and Tegan to fetch from the TARDIS the mu-field activator, five argon discharge globes and all the medical supplies...

- First edits of *Frontios*' first and last instalments over-ran significantly, meaning several scenes were snipped from both – over four minutes' worth, in the case of Part One. Copies of so-called '71 edits' of all four episodes are known to survive in private hands – albeit on low-grade VHS tape, overlaid with timecode.
- In the first of these cut scenes, a small group of Orderlies and colonists gathered around the TARDIS withdraw 'to a distance, whispering' as Turlough runs back towards the ship, followed by Tegan – hence Turlough's later comment about the travellers' "news value."

▸

... but they find the TARDIS' interior door jammed, as if some tremendous force field has pulled it out of shape. Range tells the Doctor that these meteorite 'attacks' have become more frequent over the last few weeks: "We're at war." Meanwhile, Brazen goes to the State Room...

Orderly Cockerill – a significant presence in Bidmead's scripts – fell victim to many of the cuts for time. Here, Cockerill was seen standing sentry outside the State Room doors, where Brazen found reason to upbraid him for not referring reverently enough to the colony's new leader: "Plantagenet, if you please, Cockerill. We'll use his name with respect..."

... where he reports the arrival of three strangers of indeterminate origin to the colony's leader – Revere's son, Plantagenet (Jeff Rawle), who concludes: "This could be the beginning of the invasion."

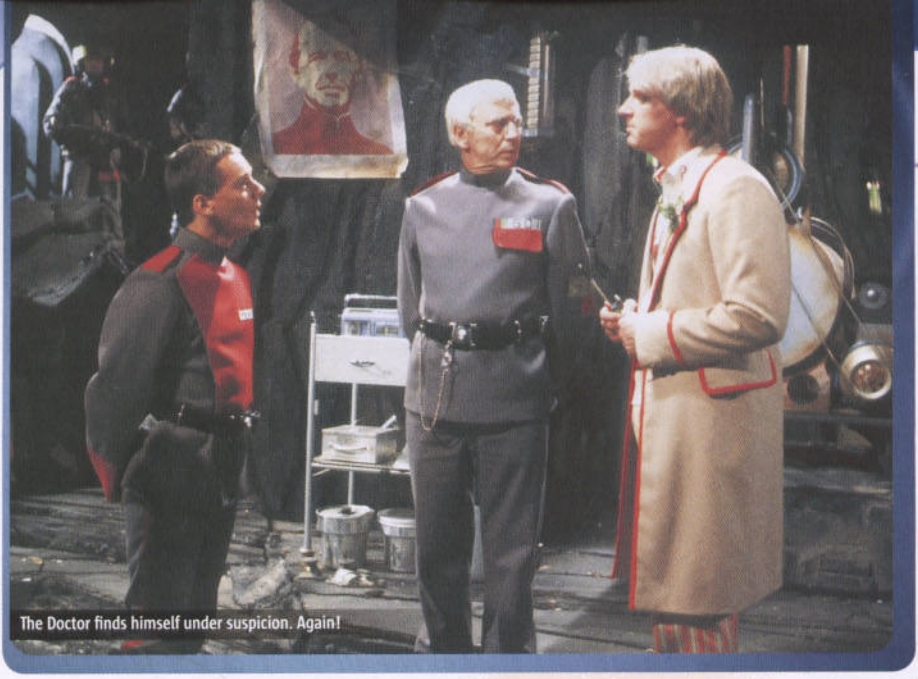
Plantagenet's name, evidently, derives from the House of Plantagenet – whose scion Henry II ascended to the English throne in 1154, and whose dynasty ended with the death of Richard III in 1485.

Norna suggests using an acid jar as a battery for the centre's non-functioning hydrazine steam generator. The jar is in the Research Room – so Norna, Tegan and Turlough sneak aboard the ship itself, which is now out of bounds. Their clattering alerts Brazen – who follows, an Orderly at his side.

In the first edit, Norna, Tegan and Turlough darted into the State Room, in a bid to evade Brazen... where they became aware of the 'menacing presence' of Cockerill: "Security must be at an all-time low if a bunch of kids can just wander into the state room." A quick cut later, and it would have become apparent that Cockerill is in no hurry to arrest the "kids": after poking his head out into the corridor, he signals an all-clear to Norna's posse. "Why are you doing this?" asks Norna. "If I understood long words like 'why'," shrugs Cockerill, "I wouldn't just be an orderly..."

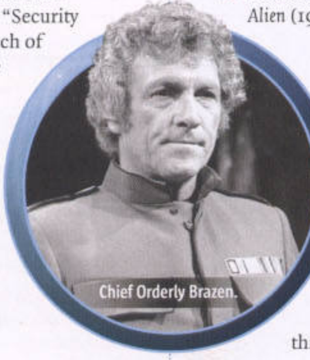
Meanwhile, Plantagenet confronts the Doctor, who believes the colony to be in grave danger of extinction. Norna, Tegan and Turlough cross the hull of the ship, descending a hatch into the Research Room – and narrowly avoiding Brazen, who leaves two Orderlies on watch.

Brazen exits... into another cut scene. Outside the (interior) door to the Research Room, Brazen sees the slovenly Cockerill approach – whistling tunelessly, hands in his pockets. Cockerill is again upbraided, telling Brazen he is *en route* "to assist Kernigan and Ritchie. There's an alert." Replies Brazen: "I initiated it, Cockerill. The hull, man. On your way." Which explains Cockerill's sudden arrival on the hull in a moment or two's time...


The Doctor finds himself under suspicion. Again!

Turlough suggests hooking the heavy jar to a block and tackle – but spills acid in hoisting it, which burns through the floor.

A crib from a well-remembered moment in *Alien* (1979).


Chief Orderly Brazen.

Outside, Cockerill has joined Brazen's sentries. Norna proposes lowering the acid battery over the side of the ship.

Yet another clipped Cockerill moment had the disorderly Orderly catch sight of Turlough over the bulwark... and distracting the Orderlies he's sharing stolen food with, enabling Turlough to squeeze back through the hatch.

They are spotted by the sky-watching Warnsman (Jim Dowdall) stationed below – but he's accidentally kayoed by the swinging jar...

The Doctor offers to prove the TARDIS' non-offensive capabilities to Plantagenet and Brazen – but a new bombardment begins, and he's forced to take cover with Tegan and Turlough. The Doctor proposes a swift exit once the bombardment ends... but where the TARDIS stood, there is now only a pile of rubble crowned by the Doctor's hatstand: "The TARDIS has been destroyed."

Presumably, the meteorites managed to shatter the "plasmic outer walls" of the TARDIS – whose fragments have then been drawn, unintentionally, into the ground by the power of the Tractators' gravity beams. So why aren't the tunnels below studded with bits of shattered colony ship, as well as TARDIS? But we're getting ahead of ourselves...

PART TWO
BROADCAST: 27 JANUARY 1984

The now-homeless TARDIS crew members are surrounded by armed Orderlies.

The Target Books version makes more of the suddenly stranded time travellers' shock: whereas Tegan is in denial ('I know the TARDIS. It's just... gone into non-visual mode... or something'), the Doctor, 'clenching and unclenching his fists to control his anger at this completely untolerable turn of events', disregards his own instruction ('We must take this like Time Lords'), and decides to blame his companions ('If you hadn't insisted on hovering this would never have happened...') Then, 'casting about for something to release his frustration on', he kicks the hatstand.

Brazen urges Plantagenet to despatch the Doctor – but Norna stands in the line of fire. Range attempts to pull Norna away, but Plantagenet sends Tegan to assist him instead. When Turlough picks up the hatstand to fend off the Orderlies, a residual energy discharge (from the disintegrated TARDIS) persuades them to fall back.

In *Doctor Who: The Discontinuity Guide* (Virgin Publishing, 1995), Paul Cornell, Martin Day and Keith Topping ask, not unreasonably: 'When the TARDIS explodes, what happens to Kamelion?' – meaning the shape-changing android who joined the TARDIS crew three whole adventures previously, in *The King's Demons* (1983)... but who's not been seen since. 'Is he the hat stand?' they wonder. Well, it's a theory...

In the medical centre, Range tells Tegan about the growing number of 'Rets' (short for 'retrogrades') – deserters from the colony.

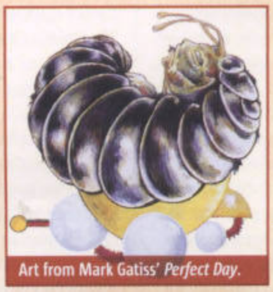
The Doctor wants to investigate the origin of the rocks falling on Frontios. Menaced by Turlough, Plantagenet orders the Research Room opened. There, Plantagenet swings at Turlough with a crowbar – but collapses, clutching his chest.

In Part One, when Plantaganet re-entered the medical shelter following the second bombardment, he pressed his hand to the left side of his chest – but now, he reaches towards his right side. Either way is wrong, because when the Doctor

THERE AND BACK AGAIN

Various spin-off fictions have it that the Doctor and Tegan's Part Four journey from Frontios to the planet Kolkokron – where they dropped off the Gravis – and back again, became something of an epic odyssey...

In the short story *Life After Queth* by Matt Kimpton, part of Big Finish's 2006 anthology *Doctor Who Short Trips: Farewells*, the Doctor, Tegan and the Gravis arrive on the forested world of Queth, where they become involved with a horde of armadillo-like alien beings. Next the Doctor dumps the Gravis on Kolkokron; next comes a quick return trip to Queth. Then, the TARDIS (in no particular order): answers a distress call emanating from the world of Salient Point, where the Doctor and Tegan encounter the sole survivor of a spaceship crash living out a fantasy Christmas (in the short story *Keeping it Real* by Joseph Lidster, part of the 2007 Big Finish anthology *Doctor Who Short Trips: The Ghosts of Christmas*); rests its tired engines on the primitive world of Artaris, where the Doctor joins with the Time Lady Iris Wildthyme on a quest for a mysterious Relic (in the 2002 Big Finish audio drama *Doctor Who: Excelis Dawns*, by Paul Magrs); and stops off in Africa, shortly before the destruction of the Earth, where the Doctor and Tegan encounter two of the people left behind when the great Arks departed the doomed planet (in the short story *Perfect Day* by Mark Gatiss, published in the 1994 Marvel Comics UK *Doctor Who Yearbook*).


Art from Mark Gatiss' *Perfect Day*.

Meanwhile, on Frontios, Turlough and Norna... (c'mon, they so did!)

Norna, Tegan and Turlough smuggle out an amazingly futuristic piece of kit from the ship.

opens his tunic to diagnose the 'delayed effect of a glancing blow' (from one of the meteorites, presumably), there's a livid bruise slap-bang in the centre of his ribcage!

'The Tractators **were based on woodlice**. Writer **Christopher H Bidmead** recalled that his old flat was **infested with the creatures**!'

While Range rushes to help with the bubbling-over acid battery, Tegan sneaks a look at his files – and discovers a dossier of 'DEATHS UNACCOUNTABLE'. The Doctor and Brazen bring in the unconscious Plantagenet. Meanwhile, Norna carries on the work of analysing the meteorite fragments – and tells Turlough that Revere passed a law against digging.

"The Arar-Jecks of Heiradi hollowed out a huge subterranean city under their planet during the 20 Aeon War," Turlough tells Norna. Two stories hence, in *Planet of Fire* (1984), we'll learn that Turlough is a refugee from the planet Trion, who was sent to hide out at an English public school. Since the saga of the Arar-Jecks couldn't have been part of any Earthly history syllabus, Turlough must have gained this knowledge at a very early age... or could it be that he's remembering an unseen adventure in the company of the Doctor?

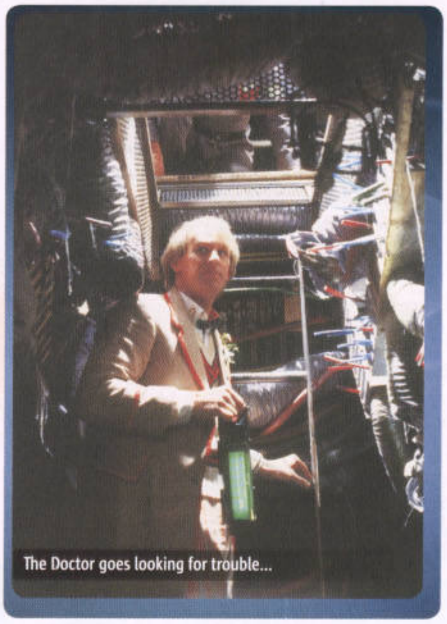
The Doctor uses a charge from the acid battery as a defibrillator, to revive Plantaganet. Turlough deduces that the block and tackle was used to lift heavy metal floor plates... leading underground. While the Doctor and Range return to the Research Room, Turlough and Norna descend a ladder into Revere's Excavation Area.

In the Medical Shelter, Tegan lets slip mention of 'deaths unaccountable' to Brazen... who drags her away, to show him Range's records. Unseen, Plantagenet flops from his stretcher. Brazen concludes that Range has been spreading disinformation, and storms off. Plantagenet cries out; Tegan can only watch as he is sucked into the ground...

To achieve the effect of Plantagenet being sucked down into the hungry earth, air beds were laid over a hole in the floor, concealed by a layer of cork chippings; once actor Jeff Rawle was in place, the air was let out of the beds.

In the Research Room, the Doctor and Range find Turlough and Norna gone.

As one would expect in a Christopher H Bidmead script, the Doctor's reference to "Widmanstätten patterns" in the rock sample analysed by Norna is properly scientific: named after the Austrian scientist Count Alois von Beckh Widmanstätten (1753-1849), these are crystalline structures, made from interweaving bands of iron and nickel alloys, which form in iron meteorites over millions of years.



The Doctor goes looking for trouble...

The Doctor also descends the ladder to the Excavation Area. Further on, Norna and a nervous Turlough have entered a series of strange tunnels, with highly polished rock walls. As they move on, two weird alien creatures turn about and follow them...

The Tractators were based on woodlice: "My old flat was infested with them," Bidmead claimed in 1986, "and I used to watch them very closely..." He was particularly struck by how a woodlouse could "roll itself into this perfect ball with an armadillo-like shell," and wrote their introductory scene accordingly: 'Several large, silver spheres are positioned about the cave, as if [Norna] has stumbled across a giant game of bowls... We hold for a moment on one of the silver spheres, then slowly it unrolls into something like a huge, silver woodlouse.'

Although director Ron Jones purposefully hired members of a dance troupe named Maasai in order to better execute the style of movement hoped for, the end result fell far short of Bidmead's intentions. Anushia Neiradzik's six Tractator costumes, overlaid with black rubber flanges designed to slide over one another as necessary, proved too awkward and heavy, restricting the dancers' movements to little more than a shuffle.

Brazen returns to the medical centre, to discover Plantagenet gone.

But where has Brazen been? To report Range's sedition to the Deputy introduced in the next episode, perhaps? (In the Target novelisation, he merely runs 'up the steps with the file to confer with the Orderly guarding the door'. Er, why?)

Range follows the Doctor into the tunnels. Meanwhile, Tegan escapes the Medical Shelter – and Brazen – stopping the doors with a metal bar.

Beneath ground, Turlough pauses, convinced that he can glimpse something out of the corner of his eye. He summons up a word from memory: "Tractators...?"

Clearly, the word is intended to suggest 'traction' – as in the act of drawing, or the propulsion of vehicles – but properly, 'tractator' describes 'a writer of tracts'. More satisfactorily, 'Tractator' is a perfect anagram of 'attractor'.

Tegan, too, finds the ladder leading underground. A traumatised Turlough rushes into the Doctor and Range, hollering: "Tractators! I've seen them!"

Tegan passes by Turlough and Range, and heads on after the Doctor... who finds Norna surrounded by four of the alien Tractators, held in a force field. Seeing Tegan

The Tractator's tonsils tickle Tegan and Turlough!

approach, he warns her to get back – but one of the Tractators turns on him, and uses some strange power to compel him to join Norna...

PART THREE
BROADCAST: 2 FEBRUARY 1984

Tegan throws her phosphor lamp to the ground, breaking the Tractators' hold over the Doctor and Norna; the Doctor remains behind, to fend off the Tractators. Meanwhile, Brazen's Orderlies break out of the medical centre...

➲ A moderately infamous cock-up: earlier, Tegan had barred the door by running a pole between the pairs of brackets supporting its handles; now, the pole rests across the top part of the handles!

Back in the tunnels, Norna and Range are reunited; Tegan heads back to help the Doctor, followed by Range. The Doctor ducks behind a rounded rock; when two Tractators draw it away, he gives it "a touch of spin," cannoning it into them. He finds Tegan, but the pair are caught in a gravity beam. Range watches them dragged away... before returning to Norna and Turlough, who babbles about how, long ago, the people of him home planet discovered the Tractators "destroying us from inside." Range speculates that this is a "deep ancestral memory"...

> 'In his Target book, **Bidmead lets rip the full horror** of his original conception: "**a huge and hideous assembly of human bodies**..."'

➲ Buried 'race memories' of far-distant alien invasion are, of course, the province of our old friend, that lodestone of British science-fiction tropes – *Quatermass and the Pit* (1958-9).

The Doctor uses another phosphor lamp to break the Tractators' beam; he and Tegan flee. Meanwhile, Brazen has found Cockerill robbing the State Room...

On their way out of the tunnels, Norna finds a discarded map, drawn by Revere.

➲ In Bidmead's novelisation, the map becomes (rather more credibly) a 'roughly hewn plaque' reading: 'LEVEL TWO. NO MINERALS OF VALUE DETECTED AS FAR AS THIS POINT. THIS DAY OF FRONTIOS ALPHA 14404, CAPTAIN REVERE'.

Brazen expels Cockerill from the ship, where he is immediately set upon by Rets... who soon witness the bloodied Cockerill being drawn into the earth. Below ground, the Doctor and Tegan distract the Tractator responsible...

➲ How is the Tractator below aware that Cockerill is above? It makes sense that dead bodies would be slowly drawn through the earth, perhaps over the course of months (years, even!) – but, as with Revere and Plantagenet, they seem, by some alien mechanism, to be able to latch onto the wounded... and not, for example, the sleeping.

... causing Cockerill to be freed from the hungry earth. "A man who can do that can do anything!" marvels a Retrograde (Raymond Murtagh).

Brazen has arrested Range on a charge of sedition; brought before the Deputy (Alison Skilbeck), Range asserts that Tegan saw his accuser, Plantagenet, "eaten by the earth." Turlough's ravings intrigue Brazen...

➲ The novelisation confirms that Range's inquisitor is Brazen's Deputy, rather than Plantagenet's.

➲ The Deputy was written for a male actor.

Chippings on the tunnel floors have been machined from the walls, asserts the Doctor.

➲ In the Target novelisation, Tegan's dismissal of the Doctor's discovery as 'Just loose chippings' prompts Bidmead to make a particularly obscure intellectual witticism. The Doctor reminds Tegan that 'nothing is "just" anything... There's a nexus between objects' – but Tegan has 'heard his lecture on early Wittgenstein before...' The major work by the Austrian-British philosopher Ludwig Josef Johann Wittgenstein (1889-1951) is, as any fule kno, his *Tractatus Logico-Philosophicus* (1921), commonly known as simply *Tractatus*...

He infers that the Tractators are creating an extensive and elaborate tunnel system...

➲ The only sequence cut from Part Three came here: the Doctor's speech was to have carried over a short series of cross-fades between shots of the various tunnels, ending in the Central Cave – where the chief Tractator, the Gravis, is listening in.

Elsewhere, Plantaganet is held in a spherical cage. The sole speaking Tractator (John Gillett) decrees it is time to fetch the Doctor: "Send the machine."

➲ With the loss of the voice-over scene above, we're left to assume that Plantagenet must have told the Gravis of the Doctor's identity. Bidmead's novelisation, however, has the Gravis ask Plantagenet, bluntly: 'There is a man called "the Doctor" who wanders in our tunnel system. What do you know of him?'

Plantaganet.

➲ The question is posed by means of a nasty little device that vocalises the Gravis' thoughts: '... a tall narrow trolley that floated a foot or so above the ground... Mounted on it was the head and one arm of a dead Colonist, connected by improvised metalwork to a swinging pendulum.' Indeed, a voice translation device had featured in Bidmead's earliest scripts, but this element was eliminated by director Ron Jones: '... we could have got the effect using CSO,' he told **DWM** in 1985, 'but it would have taken a lot of time and effort for comparatively little return. It was nice but it added nothing to the plot and... would have produced an unwelcome third presence in dialogue scenes like those between the Doctor and the Gravis.'

The Doctor and the Gravis find the TARDIS – well, some of it at least...

Plantaganet doesn't want to sit in the chair. Who would?!

Convinced by Turlough's trauma, Brazen claims to have personally witnessed some of the "unspeakable events" to have befallen the colony – and, in the Excavation Area, shows Range, Norna and Turlough the imprint of Revere's body, which was "sucked into the earth in front of my eyes..."

... except it wasn't: in Part One, the sucking underground of Revere's body was obscured from Brazen's view by dust thrown up by the collapse of the tunnel roof!

Revere may still be alive, claims the recovered Turlough – the Tractators need living flesh, mind and body both. Brazen assembles five men for a sortie underground; they are joined by Range, but not the fragile Turlough... who puts on a show of deciding his fate by the use of two two-corpira pieces.

Forced by the approaching machine to retreat into the Tractators' Central Cave, the Doctor and Tegan see that the machine is driven by a human being: Captain Revere.

As per Bidmead's script, a window at the side of the machine revealed 'two emaciated colonists'. Neither of these bare-chested drones – played by two among extras Paul Andrew, Salo Gardner and Llewellyn Williams (the third pushed the prop along) – can be seen in the finished programme. Reportedly, Ron Jones so disliked the prop, built by the Any Effects company, that he cut its screen time to the absolute minimum.

In his Target novelisation, however, Bidmead lets rip the full horror of his original conception: 'a huge and hideous assembly of human bodies, shaped something in the form of a giant Tractator. White bones tipped with metal cutters scraped against the rock, while rotting hands polished the surface smooth. Through illuminated windows... Tegan glimpsed more mechanically gesticulating human arms and legs in an advanced state of decay...'

PART FOUR
BROADCAST: 3 FEBRUARY 1984

The speaking Tractator names itself the Gravis – who knows the Doctor, by reputation. Confident the Doctor will never return to Gallifrey, the Gravis takes Doctor and Tegan to their Centre of Operations. It should like to see the Doctor's TARDIS, having been marooned on Frontios "for nearly 500 years" ...

... but also "isolated for millennia." Which? The confusion is caused by the last few lines of Part Four's first scene having been cut. Having introduced itself to the Doctor, the Gravis continued: "At last, after millennia as outcasts of the universe, we have found a home. But of course you Time Lords must know that by now... Why else would the rulers of Gallifrey have sent you on this fruitless mission to interfere?"

Also cut from *this* scene was a bit of *sotto voce* discussion between the Doctor and Tegan, who's 'not pleased' by the Doctor's apparent obsequiousness towards the Gravis: "... what's the idea of jollying him along? He's disgusting." Replies the Doctor: "Greedy too, and responds to flattery. We'll have to work on that..." "It's a matter of principle," complains Tegan, loudly enough to engage the Gravis' attention; the Doctor covers up with the line, "I was saying you've done a lot of work on the tunnel system. Using the toroidal principle... as my assistant points out."

"... long before the Earth colonists," the Doctor points out. Tegan attempts to argue, but the Doctor cuts her dead, telling the Gravis his assistant "hasn't been programmed in the ways of the world."

At this juncture, an entire scene was edited out. Here, we cut away to Brazen's posse of Orderlies, paused at a junction in the tunnels. "I can't carry responsibility for this whole expedition," complains Range, when Brazen needles him for merely guessing which way to continue. Replies Brazen: "You're Chief Science Officer, as you're fond of telling me, Mr Range. 'Chief' means 'in charge of'. 'Science', as I understand it, means 'knowing'. And 'officer' means that the men are looking to you. Sir."

In the Research Room, Cockerill rescues Norna from a menacing Ret. Below ground, the Gravis' guard restrains 'malfunctioning' "service unit" Tegan. The Gravis offers to show the Doctor more of the Tractators' workings.

The longest continuous cut from Part Four had the Doctor patting his pockets to contrive an excuse to return, alone, to the captive Tegan: "My glasses... I've left them with the android. Would you mind if I just..." In the Smaller Cave, he 'beams amiably' at the guarding Tractator and 'mimes a pair of glasses to it, as though it were some poor, uncomprehending French waiter': "Came to get... a pair of... glasses. Spectacles. Jolly good." He then urges Tegan to go along with the pretence that she's an android: "... if they think you're alive they may get the idea of adding you to their human Meccano set." Returning to the Gravis in the Central Cave, he produces his half-moon spectacles: "Poly-directrix lenses with circular, polarising filters. Reduce spectral reflection as much as 75 per cent, without any perceptible deterioration of resolution. Gallifreyan technology... like the TARDIS."

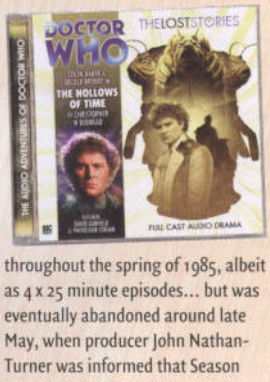
While Cockerill's Rets arm themselves, preparing to take the ship, Turlough catches up with Brazen's posse – and leads them on to within sight of the captive Tegan.

The Doctor inspects the Tractators' machine; it transpires that the Tractators not only engineered the

MORE ADVENTURES UNDERGROUND

The Tractators' planned reappearance in *Doctor Who* was a casualty of the series' temporary suspension over 1985-6 – but an audio version of that abandoned sequel, *The Hollows of Time*, has been recorded for release this month as the fourth in Big Finish Productions' *Lost Stories* range. Beware: spoilers follow!

Featuring the Sixth Doctor (Colin Baker) and companion Peri (Nicola Bryant), the storyline that became *In the Hollows of Time* [sic] was commissioned from Christopher H Bidmead on Tuesday 19 June 1984, and went to full script stage on Wednesday 21 November that year – with a view to its making up one of the six serials planned for Season 23, beginning transmission in January 1986. But then came the shock of February 1985, when the January 1986 season was held over to the following September. *In the Hollows of Time* continued to be developed throughout the spring of 1985, albeit as 4 x 25 minute episodes... but was eventually abandoned around late May, when producer John Nathan-Turner was informed that Season 23 would now comprise just 14 x 25-minute episodes, as opposed to the 13 x 45 minutes of the previous year's run.



Set in the English coastal town of Hollowdean, *The Hollows of Time* concerns a certain rogue genius (originally the Master) with designs on the 'sand creatures' inhabiting the local dunes: Tractators, whom the Doctor describes as an example of "Genus Phenomenoptera... Living things evolved from some quirky manipulation of the physical laws." (Phenomenoptera "with a strong gravitational quirk," the Tractators' "anti-social habits probably evolved out of that one accident of nature," we're told.) However, to carry out his schemes, the villain of the piece requires the Gravis – and plots to recover the so-called 'Supreme Tractator' from the barren planet Kolkokron...

bombardments, they were also responsible for the original crash of the colony ship...

Made redundant by Turlough's arrival, Range heads back to be with Norna... and falls into the clutches of a Tractator. This sequence was intended to demonstrate how the Tractators could curl up, woodlouse-like, around their prey, smothering them. Efforts were made during the first recording block to show Mr Range in the coil of the beast – but the Tractator costume wouldn't allow it, and the scenes were reworked for the second block.

While Brazen's Orderlies batter Tegan's guard, the Doctor is pondering on the purpose of the Tractator's hughly polished tunnel system. Tegan, Turlough and Brazen burst in. The Doctor and Brazen try to free Plantaganet from the Tractators' machine...

In the finished programme, Plantagenet's installation into the Tractators' excavation machine occurs off-screen. The Target novelisation, however, describes how, 'enmeshed in the invisible prison of the Tractors' gravity beams', Plantagenet 'began to float towards the excavator. The thin umbilicals inside the driving cell stiffened and reached out... sinking themselves into the skin if his neck, back and chest with a sucking sound...'

... but in the process, the Doctor accidentally releases an electrical charge, which stuns the Gravis... causing the other Tractators to collapse simultaneously. Plantagenet is freed, but Brazen ends up caught by the machine; as the Tractators begin to revive, and the excavating mechanics take hold of him, Brazen orders the others to leave.

In the Research Room, Cockerill is attempting to convince a pair of captured Orderlies that he is a second Plantagenet when Range arrives, announcing: "Frontios is doomed!" Back underground, the Tractators' machine goes berserk, and explodes.

Here, a brief sequence in which the Doctor's party scramble through 'a new cave passage... revealed by the machine's collision with the cave wall' proved to be cuttable.

Pausing in the tunnels, the Doctor's party confers: the tunnel system is a mathematically precise ring; therefore the Tractators are building a gravity motor, so they might steer the planet and so infest the universe. Tractators approach. Finding herself alone in the tunnels, Tegan comes across parts of the TARDIS' interior walls, embedded in rock...

It's far from clear how Tegan becomes separated from the others, since all of the Doctor's group rushes off-camera in the same direction. The novelisation tidies up the choreography, with the Doctor hurling his phosphor lamp towards the monsters and hollering: 'Scatter, everybody. It's our only chance.'

The Gravis, and several Tractators, lumber towards her – but her hand closes on a door handle, and she escapes into the part-complete TARDIS control room, where the Doctor, Turlough and Plantagenet have been working out a plan...

Without the Gravis, points out the alien Turlough, the Tractators are "harmless burrowing earth creatures." Or should that be capital-E "Earth creatures"? Their origins remain obscure: given that we are in the far, far future, could it be that they were once Earth woodlice? A hint regarding their evolutionary origin is given in Bidmead's *Frontios* sequel, *The Hollows of Time* (see *More Adventures Underground*, page 55).

WHERE ELSE HAVE I SEEN...?

LESLEY DUNLOP (1956-)
NORNA

Other Doctor Who appearances *The Happiness Patrol* (1988) as Susan Q. **TV appearances include** *The Sweeney: Taste of Fear* (1976) as Eileen Shaw; *Hammer House of Mystery and Suspense: A Distant Scream* (1986) as Sarah Kimble; *May to December* (1990-4) as Zoe; *Emmerdale* (various episodes, 2008-present) as Brenda Walker. **Film appearances include** *The Elephant Man* (1980) as Nora.

PETER GILMORE (1931-)
BRAZEN

TV appearances include *The Onedin Line* (1971-80) as James Onedin. **Film appearances include** *Carry on... Cabby* (1963) as Dancy/*Jack* (1963) as Patch, Pirate/*Cleo* (1964) as Galley Master/*Cowboy* (1966) as Henchman Curly/*Don't Lose Your Head* (1966) as Citizen Robespierre/*Follow That Camel* (1967) as Captain Humphrey Bagshaw/*Doctor* (1967) as Henry/*Up the Khyber* (1968) as Private Ginger Hale/*Again Doctor* (1969) as Henry/*Henry* (1971) as King Francis of France/*Columbus* (1992) as Governor of the Canaries; *The Abominable Dr Phibes* (1971) as Dr Kitaj; *Warlords of Atlantis* (1978) as Charles Aitken.

WILLIAM LUCAS (1925-)
RANGE

TV appearances include *Saturday Serial: The Strange World of Planet X* (1956) as David Graham; *Danger Man: The Prisoner* (1960) as Colonel Vasco/*A Room in the Basement* (1965) as Bernhard; *Out of This World: Dumb Martian* (1962) as Duncan Weaver; *The Avengers: Death's Door* (1967) as Stapley/*Invasion of the Earthmen* (1968) as Brett; *Sir Arthur Conan Doyle's Sherlock Holmes: A Study in Scarlet* (1968) as Inspector Lestrade; *Doomwatch: Spectre at the Feast* (1970) as Fielding; *Out of the Unknown: The Sons and Daughters of Tomorrow* (1971) as Shawlor Gascoyne; *The Adventures of Black Beauty* (1972-4)/*The New Adventures of Black Beauty* (1990) as Dr James Gordon. **Film appearances include** *X the Unknown* (1956) as Peter Elliott; *Shadow of the Cat* (1961) as Jacob Venable; *Night of the Big Heat* (1967) as Ken Stanley.

JEFF RAWLE (1951-)
PLANTAGENET

Other Doctor Who appearances *The Sarah Jane Adventures: Mona Lisa's Revenge* (2009) as Mr Harding. **TV appearances include** *Billy Liar* (1973-4) as Billy Liar; *Hammer House of Horror: Charlie Boy* (1980) as Inspector Franks; *Drop the Dead Donkey* (1990-8) as George Dent. **Film appearances include** *Harry Potter and the Goblet of Fire* (2005) as Amos Diggory.

FURTHER INFO

VIDEO

The Awakening & Frontios
COMPANY BBC Video
YEAR 1997
CAT NO BBCV 6120
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co PLC/ Target Books
YEAR 1984
BOOK NO 91
AUTHOR Christopher H Bidmead
AVAILABILITY Out of print

Given the sheer size of the TARDIS, isn't it terribly fortunate that the Doctor should have stumbled across its control room – as opposed to, say, a random bedroom, or swimming pool?

All they have to do is isolate the Gravis – but the dispersed TARDIS is no longer functional. The others duck beneath the console while the Doctor tempts the Gravis in. He contrives to persuade the Gravis, eager to possess the ship, to draw its spatially-distributed sections together...

The concluding beat of the unfortunate Cockerill's story was trimmed out of the final episode: unable to account for the quaking earth, the hapless ex-Orderly loses all face in sight of his Ret disciples.

The *Frontios* novelisation reconsiders Cockerill's fate. When the frightened Rets turn to Cockerill, desperate to know what's happening, his voice rings out in 'a tone that would have met with Brazen's approval': '"The cause of the new phenomenon is not known at this time," he announced... "I believe there is no danger, as long as we stay together..."' Cockerill's reward, in this account, is to have (seemingly) taken Brazen's place as Plantagenet's right-hand man by the time the Doctor returns to Frontios, having transported the Gravis to the planet Kolkokron.

With the TARDIS' plasmic outer walls sealed, the vital link between the Gravis and his Tractators is severed. The Gravis collapses dormant against the console...

To judge by the 31 March 1984 edition of the revived *Eagle* comic, the Gravis attracted a fan in the person of *Dan Dare* artist Ian Kennedy – who, in the few weeks following *Frontios*' transmission, depicted a robot drone in the clutches of an un-named alien creature with a *very* familiar silhouette!

Later: Plantagenet, Range, Turlough and Norna await the TARDIS' return. When it materialises, the Doctor and Tegan emerge, having taken the Gravis to the uninhabited planet Kolkokron...

Various accounts exist of the Doctor's travels to and from Kolkokron (see *There And Back Again?*, page 52).

The Target version has the Doctor bemoan all the repair work needing to be done to the TARDIS: 'The stabilisers need realigning, and the secondary drive system will have to be completely reprogrammed... And as for the Architectural Configuration – weeks of work putting that right, I'm afraid...'

The Doctor gives the hatstand to Plantagenet as a farewell token: "Don't mention it." "He means it," stresses Turlough. "Don't mention it – to anyone..."

Back in the TARDIS, in flight, the ship begins, unexpectedly, to accelerate. But it isn't the Gravis causing the TARDIS to be pulled towards the middle of the universe, asserts the Doctor...

... it's the Daleks; or rather, their time corridor – as we discover in the next transmitted adventure, *Resurrection of the Daleks* (1984; see *The Fact of Fiction*, **DWM** 401).

The lucky colonists get to keep the hatstand. *Result!*

THE DWM REVIEW

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The **End** of **Time**

BBC One 25 DECEMBER 2009 – 1 JANUARY 2010
Starring David Tennant, John Simm, Bernard Cribbins
Written by Russell T Davies **Directed by** Euros Lyn

SARAH JANE SMITH HAS WORKED out her own explanation for what went on over Christmas and New Year. Wi-fi went haywire and caused everyone to hallucinate the world had turned into a massive game of The [John] Sims.

But me? I'm still not sure. It felt like a dream. Not a bad dream, a *mad* dream. Vivid, disjointed, some moments powerful. Other bits... I don't know. It doesn't all make sense. And I guess at this early juncture I feel the need to make the uncomfortable admission that, for me, a lot of *The End of Time* didn't quite work. That may not have been the case for you. Probably not, in fact. I'm well aware that for literally millions (the most-watched show over Christmas, and yes, BBC HD figures count), this two-parter pressed all the right buttons.

Of course, there was always a lot riding on the story, almost as much as its 2005 bookend, *Rose*. It needed to write out not just the Tenth Doctor, but pretty much everyone working on *Doctor Who*. In addition, as the last hurrah (although 'hooray!' might be more apt for The Russell T Davies Era), it had to double-up as a celebration of the last five years of TV adventures. And then, after all that, tidy everything away.

In these things it was victorious. But, at times, that victory felt a little hollow.

As the story unfolded, many moments along the way drew huge power from foreshadowing things that then... simply didn't occur. The depiction of the TARDIS in a church window was epic, but it led to nothing. Meanwhile, I can live with the fact that both the mystery behind the rapid evolution of the Ood and the identity of Claire Bloom's character remained unresolved (the latter leaves us with acres of conceptual green fields to frolic in), but the DoctorDonna? Nope, can't forgive that one. The Doctor was absolutely emphatic to Wilf: "If [Donna] ever remembers me her mind will burn and she will die!" Maybe a further line of dialogue was cut: "Or, failing that, she'll set off a Master-nobbling booby trap and then fall asleep. Either's good." ►

> 'This story not only needed to **write out the Tenth Doctor**, but had to act as **a last hurrah** or 'Hooray!' **for the Russell T Davies era**...'

Similarly, while the reveal of the Time Lords' impending return was blisteringly well handled (that cliffhanger!), the resolution of their storyline felt insubstantial and just a little bit boring. "This was the day the Time Lords returned," for goodness' sake, the biggest news possible in modern *Doctor Who*. But in the podcast to accompany the episode, Russell T Davies is bullish, claiming only sci-fi fans would quibble Rassilon and co were vanquished by – it almost feels too dull to write – *a MacGuffin being shot*. Well, label me a 'sci-fi fan' and shoot me too, cos I'd been hoping for more ingenuity, romance and substance when it came to this final solution.

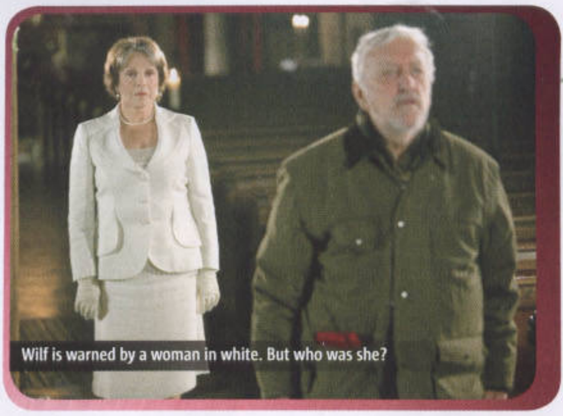
Let's be honest. No-one would ever claim *The End of Time* – in which Joshua Naismith's evil scheme is rear-ended by the Master's evil scheme, which is steamrollered by the Time Lords' evil scheme – is all about elegant plot turns. It's not. It's about sequencing together a series of high-stakes moments. When the Master rages about over-consumption, our appetite for "cheese and chips and meat and gravy," he's paralleling this very story, over burdened with fillings, from the Doctor's impending death to that bizarre Barack Obama business. But despite my reservations, I have to respect a tale that brings us both randy OAPs and a *Star Wars* homage. You don't get that in *Stargate*. (*Family Guy*, maybe...)

'**David Tennant**'s final adventure **sees him on fire**, playing **all aspects of his Doctor** to perfection, from **high comedy to high drama**.'

The final moments...

Anyway, I'm moaning. Sometimes it's what we *Doctor Who* fans do best, because everything that happens in our programme we take to heart. More so when we're talking about a regeneration story where a new line of *Doctor Who* history is incontrovertibly drawn. Not so sure about (random example!) *Fear Her*? Don't worry. In the grand scheme of things you can ignore it. But in a regeneration story nothing said can ever be unsaid. And we worry.

So I'm going to stop flapping and look at some of things I feel worked well in *The End of Time*. There's a lot to talk about.

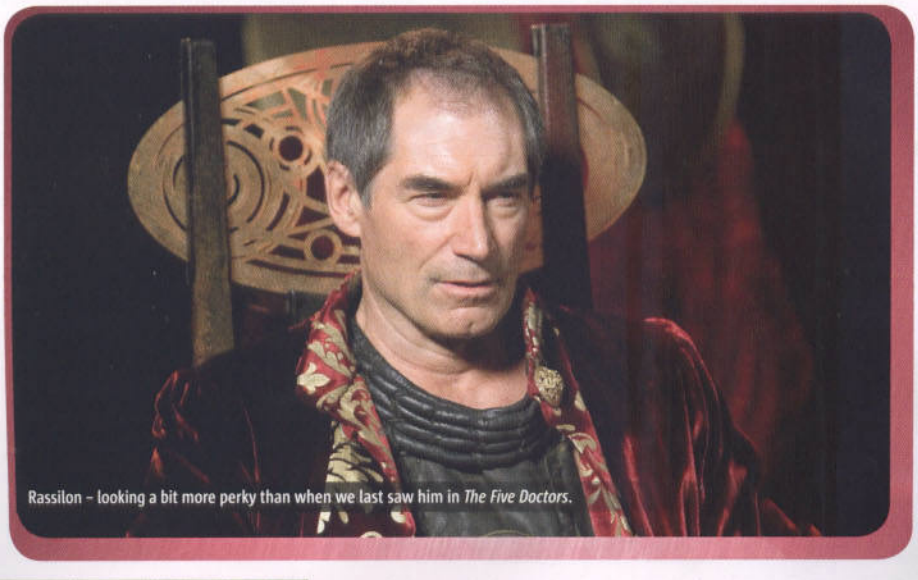

Wilf is warned by a woman in white. But who was she?

The headline has to be the performances. Many commentators have judged that Bernard Cribbins all but steals the show. There's a lot of truth in that. While David Tennant and John Simm are busy being epic, he's being *real*. One moment he's moonwalking and shaking his arse to the uproarious appreciation of his Silver Cloak pals, the next he's the old soldier, cradling his service revolver and contemplating death.

Wilf's one-to-one scenes with the Doctor are absolutely the best thing in the whole story. "I don't want you to die," he says in a beautifully direct line of dialogue, those big old Wombling eyes welling up. Here's an actor who, you feel, can do anything. Thank you, Russell, for showing us that.

But David Tennant's no slouch. His final tale sees him on fire, playing all aspects of his Doctor to perfection, from high comedy (he gobbles up those TARDIS central-locking gags on the Ood Sphere) to high drama (touting that gun). He also brings us a new note to the character: petulance. Of course, this comes from the script, but while I'm uncomfortable with the notion our hero ultimately expects some kind of a reward, Tennant sells the concept well. "I could do so much more!" he rails. He probably could, you know.

It's also worth noting that in his scenes with Simm's Master, this Doctor becomes a slightly different man. Again, a lot comes from the script ("I wonder what I'd be without you...?"), but Tennant also tones down his performance during the characters' quieter moments together. It's as though the Doctor no longer needs to put on a show. As perverse as it may seem, the Master's the one who really *gets* him.


Rassilon – looking a bit more perky than when we last saw him in *The Five Doctors*.

What of the Master, then? It's a bravura turn from John Simm, feral and hungry and bonkers. He's not just gobbling up burgers and turkey, but the whole screen. God bless, Timothy Dalton, then, who amps it up still further as Rassilon, spitting and sneering and delivering the kind of wonderfully creaky, ornate dialogue Davies had banned from the show back in 2005 ("My Lord Doctor, Lord Master, we are gathered for the end!").

Then we reach that end. Now, back to me, I'm afraid. I have a bit of a problem with plots that are driven by vague prophecies and fuggy portents of oncoming doom. True, millions of US dramas currently base their whole premise on obfuscating what's happening, but it just seems too easy to have someone lean forward and mysteriously whisper: "He will knock four times" in lieu of story progression.

But, you know what? The final pay-off works superbly well and confounds my prejudices. It's the Master! No, it's the Time Lords! No, in fact, in an achingly beautiful moment, it's Wilf, knocking gently on the glass of the isolation chamber. The camera pans around as the Doctor rises from the floor, the old fella still out of focus in the background, but the story and scenario seeded so successfully, we and our time travelling hero know, just know, This Is It.

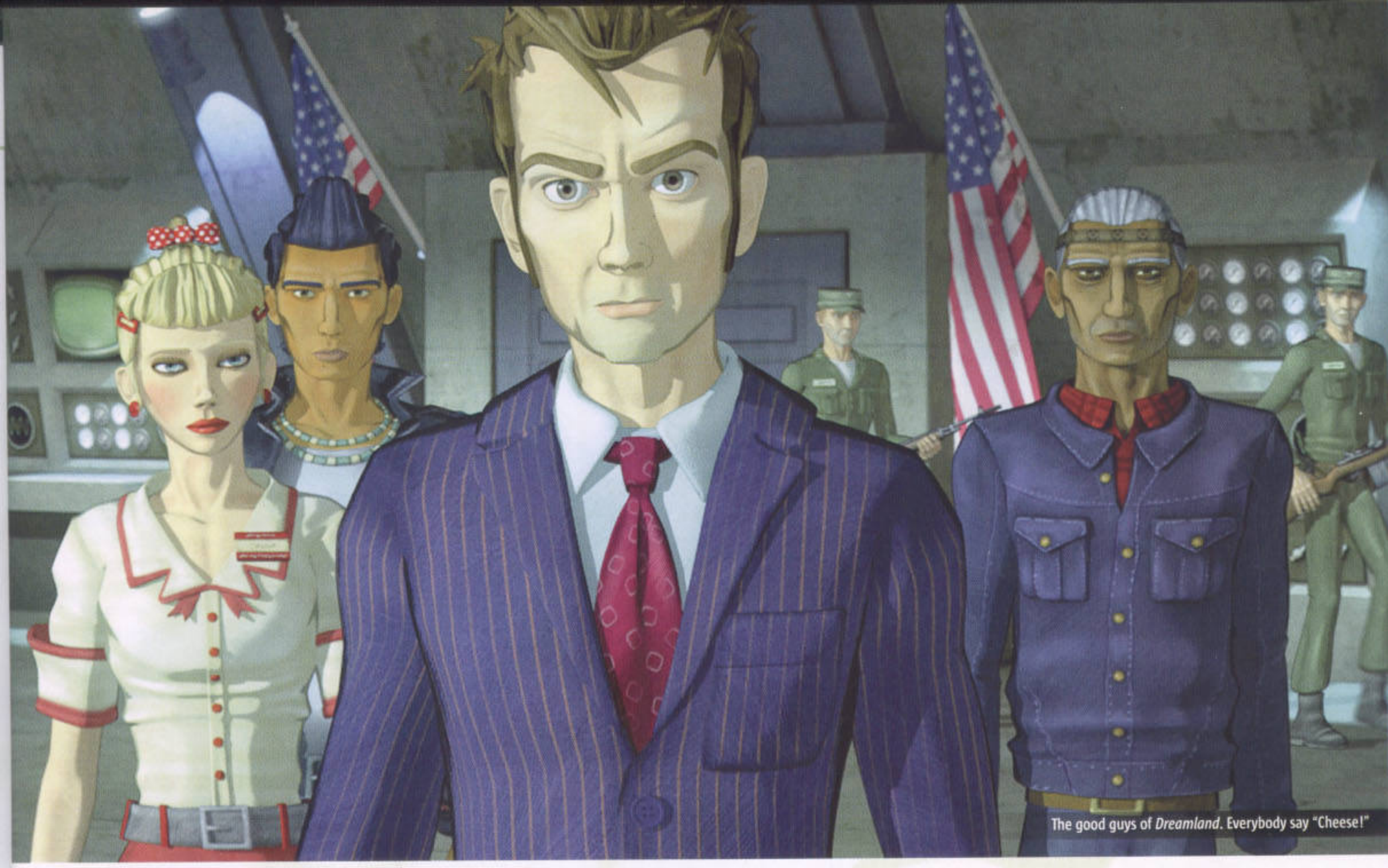
And from there we're into a final canter through the – let's have it again – Russell T Davies Era, as the Doctor revisits former travelling companions and friends one last time. It's an odd sequence, as though Davies is saying, "The golden age stops here." Some moments work better than others. Sarah Jane's teary smile as the Doctor silently waves; Verity Newman asking the Time Lord if he, like her great-grandmother, was "happy in the end"; and the wonderful, gentle evocation of Geoffrey Noble at Donna's wedding – all are mesmerising. The bits with Martha and Mickey info-dumping their recent history ("You're the one who persuaded me to go freelance!") and the Doctor setting up Captain Jack with Midshipman Frame (akin to the Third Doctor slipping Clifford Jones a packet of three), less so.

Finally, there's Rose. It's great, this scene, she and her mum yakking about Mickey and bemoaning Jackie's lack of bloke action. This is January the 1st, 2005, but in every other sense it's like a million years ago. A weird time when there was no *Doctor Who* on the telly. That notion just makes you gasp. "See ya!" says Rose, skipping off into the snow, getting ready for the beginning.

I said we *Doctor Who* fans are good at moaning, and that's true. But I think in this instance, we can all join hands – Ood-style – and agree that, despite my grumbles, 2005 to 2010 *has* been a golden age for *Doctor Who*. And it is now over.

"I don't want to go," says the Tenth Doctor. However, that's not how it works. "This song is ending, but the story never ends..."

So now we're in the many-fingered hands of the Eleventh Doctor, and a whole new team. Matt Smith, Karen Gillan, Steven Moffat, Piers Wenger, Beth Willis... right now they're all careering towards planet Earth at break-neck speed, burning up the sky. Here comes the *next* golden age, everyone. *Geronimo!* **GRAHAM KIBBLE-WHITE**



The good guys of *Dreamland*. Everybody say "Cheese!"

Dreamland

BBC Red Button/BBC Two 5 DECEMBER 2009

Starring David Tennant, Georgia Moffett, Tim Howar, David Warner, Stuart Milligan, Clarke Peters, Peter Guinness, Lisa Bowerman **Written by** Phil Ford **Directed by** Gary Russell

A BRIEF EASTERN SOJOURN IN DUBAI aside, the Doctor spent most of 2009 on the horizon, a gathering storm. After a soaking deluge on Mars in November, the Christmas period promised a veritable tempest of Tenth Doctor activity on our screens. Time Lords A-Leaping, Beeb Idents Bouncing, David's Hamlet's Fencing, and Bernard's *Buzzcocks* Banter could well have swept *Dreamland* from our thoughts all too quickly.

Thankfully, it painted itself in distinctive colours that grabbed our attention from the off. With *The End of Time* set resolutely in *Doctor Who*'s spiritual home of present-day Britain, it was a canny move to locate *The Penultimate Bit of Time* in an environment reminiscent of more transatlantic fare. As the pre-credits spaceship crashed near Roswell, so *Doctor Who* smashed into *X-Files* territory: shadowy conspiracies, Little Grey Men prodded by government spooks, Area 51.

Phil Ford gleefully peppered his script with nods to cinema sci-fi classics, giving the animators plenty of scope for memorable compositions, and making a virtue of the medium. The Viperox Queen bestriding her brood and towering over our heroes will have cheered the heart of any old school Whovian who watched *Aliens* with envy. The creatures bursting from the desert in vast numbers (with added 'camera shake'!) and attacking military helicopters is something that would perhaps stretch the ingenuity of even The Mill.

The story was wisely constructed to work within a dual format (individual episodes online and a full length feature on TV) without feeling disjointed, it even found time for an intelligent moral dilemma.

'After **The Time Lord Victorious**, it was refreshing to have **the breezier, angst-free version of the Tenth Doctor** back for a while...'

Things got off to a peppy start – the Doctor meeting his one-off companions, some alien technology and an inscrutable Man In Black with the indecent haste of a man who knows he's working in truncated instalments. Performance-wise, David Tennant was ironically somewhat less animated than of late in the live action show. Sandwiched between the Time Lord Victorious and the one of the festive finale grimly facing his demise, it was refreshing to have the breezier, angst-free hero back for a moment. The exchange about the Doctor's escape-in-a-box plan being "in development" and his assumption that the hated "Reds" could be Manchester United were a hoot. Conversely, his steely riposte about the fearless, steady rhythm of his hearts was a reminder that even as a drawing, Doctor Ten is a picture of authority. His essence was well captured – his fingers gleefully twitching with anticipation at flying the alien ship, his eyebrow arching on cue. His trademark hairstyle, realised as thick, wayward strands snaking upwards, entertainingly made him look like some kind of Teddy Boy Medusa.

It is rough magic though, this animation lark. The mixture of textures didn't always entirely work, the 3-D characters occasionally clashing with flatter backgrounds. Movement too, was something of a problem, and I was reminded of playing on the Wii once too often. Gerry Anderson will be relieved to discover that no matter how cutting edge the technology, characters still run like they've got strings tugging at their knees and elbows.

Still, we don't watch cartoons for realism, and some of the images were breathtaking. There was a terrific sense of scale, creating 'camerawork' with a height and sweep impossible on a TV budget. As they came unto the arid, yellow sands of the desert, the colours were stark, the glare blinding, the picture scorching. By contrast the shadowy blues and blacks in the warehouse provided old fashioned, spooky atmospherics.

David Warner's fine, aloof performance as the sly Azlok was augmented by some terrific sound effects: effective rattles as his mandibles twitched and sharp squeaks as the fringed curtains of his eyes blinked in unsettlingly insectoid fashion. Visually he was a splendid creation, a looming creature with a cadaverous, rictus grin. Although it seems a trifle blasphemous to give alien distortion to the finest Hamlet of his generation, or Clarke Peters from *The Wire* about three lines, revelling in the quality of performers this show attracts is one of the bonuses of being a *Doctor Who* fan.

Those unimpressed by the more emotional elements of Russell T Davies' *Doctor Who* will have welcomed Georgia Moffett's Cassie. Plucky, impulsive, a little underused, and prone to do things like throw things at the bad guys just as the Doctor was on the verge of getting answers out of them, it was almost as if she was auditioning to be an old school companion. This was no bad thing and Moffett's accent held its own in the company of American actors Tim Howar and Stuart Milligan.

Its very nature will mean that it will not go down as the most celebrated voyage those clever folks at Upper Boat have embarked upon, but for venturing into uncharted waters it deserves our praise. Wit, excitement, adventure, skill – they are such stuff as *Dreamland* was made on... **TOBY HADOKE**

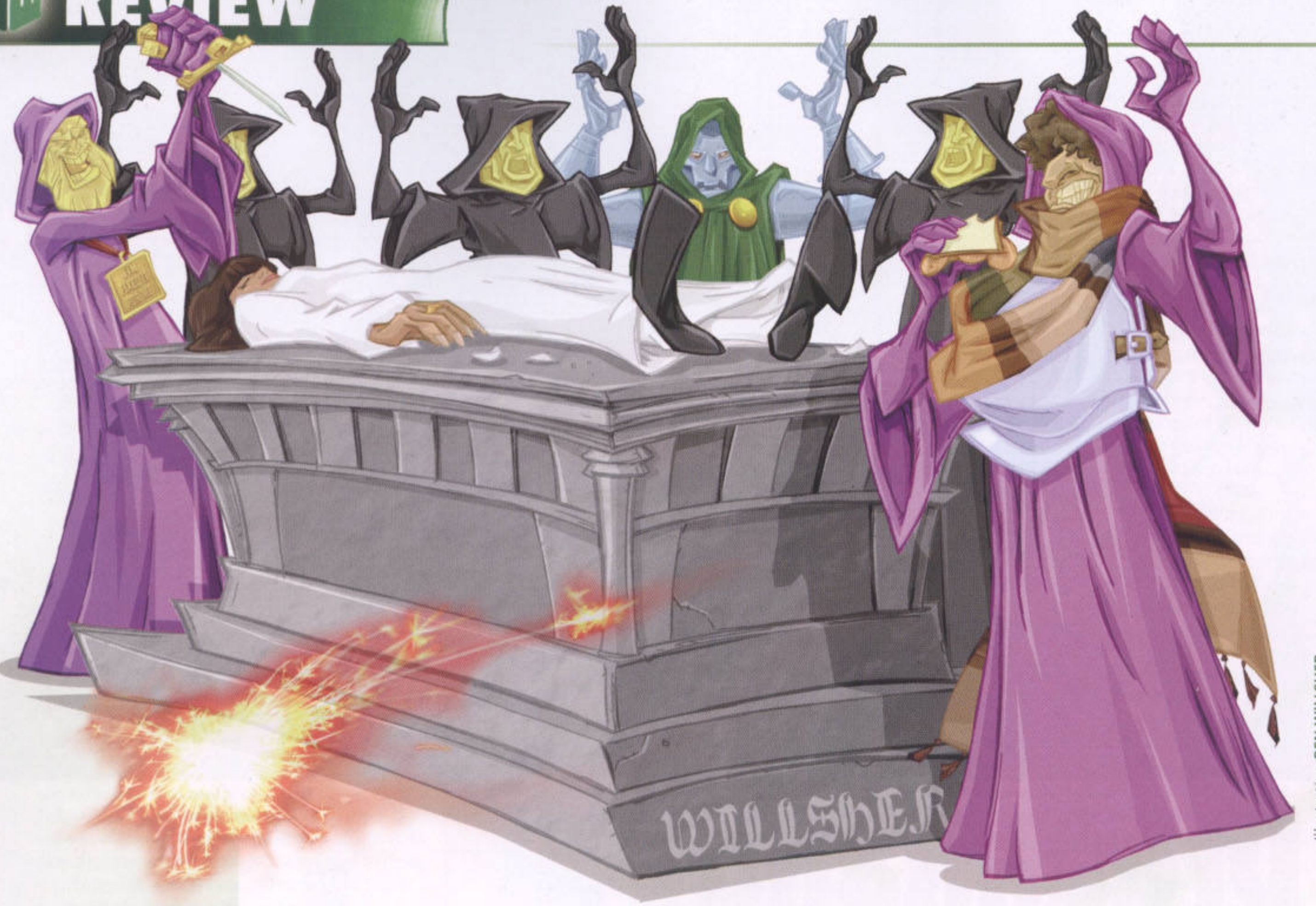
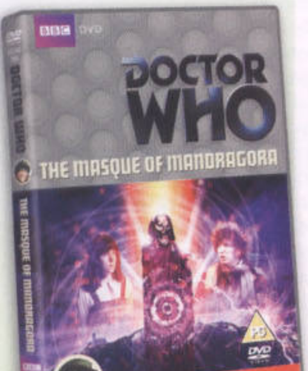


Illustration **BEN WILLSHER**



PICK OF THE MONTH!

The **Masque** of **Mandragora**

DVD 2|ENTERTAIN
Starring Tom Baker and Elisabeth Sladen
Written by Louis Marks **Directed by** Rodney Bennett **RRP** £19.99

“**THERE IS A GROWING TASTE** for science fantasy and romance, and I believe we should try and meet it.”

See that? That's *Doctor Who's* then producer, Philip Hinchcliffe, talking up the return of his show for its 14th series in a 1976 edition of *Radio Times*. Proof the dreaded r-word was bandied around the *Doctor Who* universe long before Paul McGann left a fleck of dribble on Daphne Ashbrook's chin.

Fair's fair, though. When we say romance, we – and Hinchcliffe – actually mean it in the genre sense rather than the 'quick spot of genetic transference with the companion' iteration of modern times. And *The Masque of Mandragora* – the specific story Hinchcliffe was promoting (these reviews don't just throw themselves together, you know) – is about as romantic as *Doctor Who* gets, with its yards of crushed velvet and a Shakespearean family warring with each other... plus their milliner if those hats are anything to go by.

It's also Tom Baker's first historical story. Granted, *Pyramids of Mars* was set in 1911, but yomping around a Priory and messing with a marconiscope hardly feels like a distillation of post-Edwardian England. Here the co-ordinates are set for fifteenth-century Italy and an adventure that works harder than most to get out there and evoke time and place. Although it never truly succeeds in either (one soldier to another, in full-on Walford brogue: “I ain't goin' in there, Giovanni!”) it's not to the story's detriment. The glorious location filming at Italianate resort village Portmeirion, the declamatory dialogue, ornately *coiffured* men in burgundy tabards, flurries of swordplay – it all adds to the richness. We really feel we're outside the catchment of the M25 and off in the past... albeit a generic BBC costume-drama past, but that's good enough.

To give it some context, *The Masque of Mandragora* – in which the Doctor brings an evil energy helix to San Martino where it gets busy stunting the Renaissance – falls into that rarely discussed sub-set of *Doctor Who* tales you simply have to watch, or rather hear, in order to nail down the pronunciation of its key element. So, that's *Man-DRAG-erah*. And while we're here, let's add further justification for **DWM**'s price rise and give you: *Bor-OO-sah* (*The Deadly Assassin*), *Metter-BE-liss* Three (*Planet of the Spiders*) and *Log-OP-oh-liss* (guess). NB: All pronunciations ratified by *Doctor Who*'s Gary Russell, the show's one-man high council of *Who* lore. Russellon, if you will.

Masque also provided that great *Doctor Who Annual* stock-shot of Tom Baker brandishing a sword. And it's surprising that, when he gets the chance, this incarnation of the Time Lord – the cosmic boho – is less about the burgeoning high culture and more about bludgeoning guards.

But it's the Doctor at the height of his powers. When Sarah is kidnapped by Hieronymous' rent-a-cult in Part One, the Time Lord intercedes with an impassive “Stop.” It's a line unusually under-delivered by Tom Baker, but all the more impressive for it. Here, indeed, is a hero who nonchalantly disarms a swordsman by sticking an orange on the tip of his blade, who's got a football rattle stashed in his pocket just in case, who turns his back on his possessed companion even though he knows she's

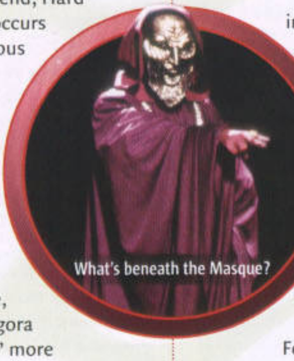
Giuliano shows Sarah the romance of fifteenth-century Italy.

set on his murder, and who defeats his foe at the end with a nifty cheat (impersonating Hieronymous, I ask you) and then declares: "I wouldn't say no to a salami sandwich." Such effortless cool, but never too flippant. As Mandragora's grip tightens, the Doctor tells Sarah "things are desperately bad, but we can only do our best and hope."

Hope, indeed, as the time travellers are pitted against a trio of evils, who are ultimately dispatched in ascending order of danger. Oddly, it's the first, Count Federico, who most impresses. Played by a fruity Jon Laurimore, he's a man who knows his R's from his elbow, rolling that consonant hard whenever he gets the chance ("You trrrraitorrrr!"). He also essays a wonderfully ripe line in threatening banter. "If you are making sport with us Doctor," he cautions, "we shall make sport with your body!" He continues in this vein later, declaring: "Before sunrise I want to see Giuliano's liver fed to the dogs!" and then: "Fail me and you will breakfast on burning coals."

There's also a fantastic running joke where umpteen scenes begin as Federico is attended to by an old retainer, who's lovingly daubing a warm flannel around his master's mouth, fetching clean linen or carefully applying his boots. But, as soon as these moments are interrupted, the Count guiltily kicks the elderly servant away, seemingly fearful word may get out of their tender assignations.

Hieronymous, played by Norman Jones, isn't quite so effective, but that's more down to the character's remit. When *Doctor Who* takes on the supernatural or the spiritual it often equates to lots of hooded folk moping around in the dark, droning out a litany of macabre nonsense. And so mote it be, as the Brethren of Demnos offer plentiful, dreary praise to their idol. Nonetheless, the astromancer does get some fun moments, even though we can safely predict his soothsayer act will eventually get a right kicking from the Doctor and his good friend, Hard Science. One such bit occurs shortly after Hieronymous has fallen in with Mandragora. The old fella sits in happy reverie. "The entire Earth, mine!" he mutters, considering treats to come... then the Count arrives to snap him out of it.



What's beneath the Masque?

In the end, of course, we're left with Mandragora itself. One of the series' more conceptual menaces, we never quite get a handle on what it actually is, other than terribly threatening. But it's generally portrayed well. Granted, the laughter that accompanies its early manifestation ("Hur! Hur! Hur!") sounds dopey, but as an intergalactic sparkler burning up a lake, or its later incarnation as the all-consumed Hieronymous, hiding behind that wonderfully sinister ever-grinning mask, it's very effective indeed.

One of our favourite stock Tom shots!

Oh yes, there are many riches to enjoy in *The Masque of Mandragora* – from the oblique explanation of the Time Lords' "gift" for language translation, to Sarah's odd way of munching unpeeled citrus fruit (never ask her to compare apples and oranges – or is she just taking the pith here?). Less fulfilling are the characters of Giuliano (Gareth Armstrong) and Marco (Tim Piggott-Smith) who are almost Peladonic in terms of being wet toffs. But it doesn't really matter. Mandragora is set to swallow the Moon, and, again, while it's never quite clear what that *means*, it sounds very exciting.

One of *Doctor Who*'s sturdiest efforts, the tale speaks of a production team confident in its vision. So confident, in fact, this season opener begins with the most low key scene imaginable – the Doctor and Sarah mooching about the TARDIS, as though giving a dinner guest a dutiful tour of the house before the *hors d'oeuvres* are set down. But, as we all know, that's not the case at all. Instead it's the slightly baffling and understated introduction to the secondary control room, of which... well let's dip back into that *Radio Times* again and see what Philip Hinchcliffe had to say. "We invited members of the *Doctor Who* Appreciation Society to inspect the controls and I'm assured they're in good working order."

For this reviewer, the favourite detail about the set isn't the cute stained glass roundels, or Pertwee's discarded jacket. It's the console's focal piece. "That looks like a shaving mirror," says Sarah. Silly lady. Surely it's a Xtonic sunlight reflector? Or a high intensity refractor set up to detect lurking Vashta Nerada? But no. As confirmed by the Doctor, it *is* a shaving mirror. The notion of our hero tussling with a razor while on the go – like a late-running commuter on the Victoria Line – is just another example of why this show is so special.

'One of ***Doctor Who*'s sturdiest efforts**, *Masque* speaks of a production team **confident in its own vision**...'

»DVD extras

There's some seriously good stuff here. *Bigger on the Inside* explores the innards of the TARDIS, and its changing design. Lurching towards 'proper' documentary status (*ie* you could put this on BBC Four) its contributors come from further afield than just the world of *Doctor Who* beards – although art writer Francesca Gavin's attempts to link the shape of roundels with the Daleks' appearance is perhaps a case of joining one too many dots (or skirt balls). Meanwhile, Christopher H Bidmead sits in front of a cabinet of monster heads. Trophies, perhaps, of eras of the show (other than his own) he's savaged. While some liken the TARDIS to CS Lewis' wardrobe, he sees it as a computer directory containing untold subfolders. The romance!

The Secret of the Labyrinth takes some of *Masque's* principal players back to Portmeirion for an engaging remembrance of how the story was made. Over three decades on, Production Unit Manager Chris D'Oyly-John is still fretting about the expense of it all, while Tim Pigott-Smith describes the chance of getting to appear in *Doctor Who* as "the best work going."

A *Now and Then* featurette, revealing where various scenes were staged, is marred by a disinterested voiceover, but buoyed up by the reproduction of some old paperwork, which reveals a neat little hat'n'scarf motif at the head of a memo. Moffat, take note. Turns out you weren't first with that insignia idea.

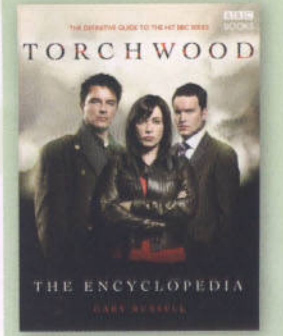
As ever, there are trails, continuity bits and a picture album to enjoy – plus a commentary, which was unavailable as we went to press. And then...

Oh boy. What to say about *Beneath the Masque of The Mask of Mandragora*? A 10-minute spoof documentary, it can comfortably be awarded the prize of funniest *Doctor Who* DVD extra ever... but, then, with this range's history, such an accolade over-stretches the idiom 'damned with faint phrase'. It's an alternately genius and monstrous production, although, I'm certain that's how its creators/stars Clayton Hickman and Gareth Roberts wanted it. The generic 1960s adventure bit (*The Smoke of Foam*), the directives for the new police box ("Rubbish light please! Make roof wrong!") and the mock-up of a 1980s VHS *Masque* release are howlingly funny. But the comedy credits and Andrew Pixley spoof (which invokes a dodgy cultural stereotype) are just howlers.

Plus, the sight of Clay and Gareth in drag surely merits the release's recertification. Mandragora be damned. *Now* I've got nightmares.

GRAHAM KIBBLE-WHITE

Torchwood
The Encyclopedia



Encyclopedia BBC Books
Written by Gary Russell
RRP £14.99

ENCYCLOPEDIAS STAND OR fall on how comprehensive they are and, like Gary Russell's 2007 *Doctor Who Encyclopedia*, this covers all the important stuff as well as an incredible amount of minutiae. Look up 'Alex Hopkins' (who, as I'm sure you'll remember, was Torchwood Three's leader, replaced by Captain Jack in 1999), and you'll be delayed by eye-catching entries for *Cash in the Attic*, the Libertines song *Can't Stand Me Now* and newsreader Natasha Kaplinsky.

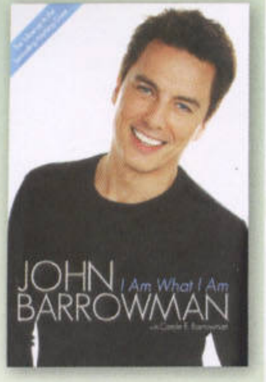
The book covers all three series and all four radio dramas, and has so far resisted any attempt to catch it out in terms of thinking of an entry it doesn't have (I thought I was onto a winner with made-up lifestyle magazine *Miss B* from the Series One story *Out of Time*, but I not only found it, but also a mock-up of its cover as well).

Design is as sexy and good-looking as the series itself. Page 34 sports an absolutely smashing picture of Torchwood poster girl Gwen Cooper that will probably sell the book to many a male fan just on its own.

Russell's introduction plays down the extensive research that has clearly gone into compiling this work to focus instead on the people that really matter – the talented BBC Wales staff who made the show itself. And in a way, this is the book's problem. While a perfectly valid and useful volume in its own right, an 'A-Z' feels like the kind of book you come up with once you've exhausted other more attention-grabbing ideas. Russell's *Doctor Who Encyclopaedia* only came out once the author had completed his *Doctor Who: The Inside Story*, a riveting account of the series' production released in the previous year. That's the sort of book *Torchwood* needs and deserves, and one its supposedly more adult audience would no doubt appreciate.

VANESSA BISHOP

I Am What I Am



Book Michael O'Mara Books
Written by John Barrowman with Carole E Barrowman
RRP £20.00

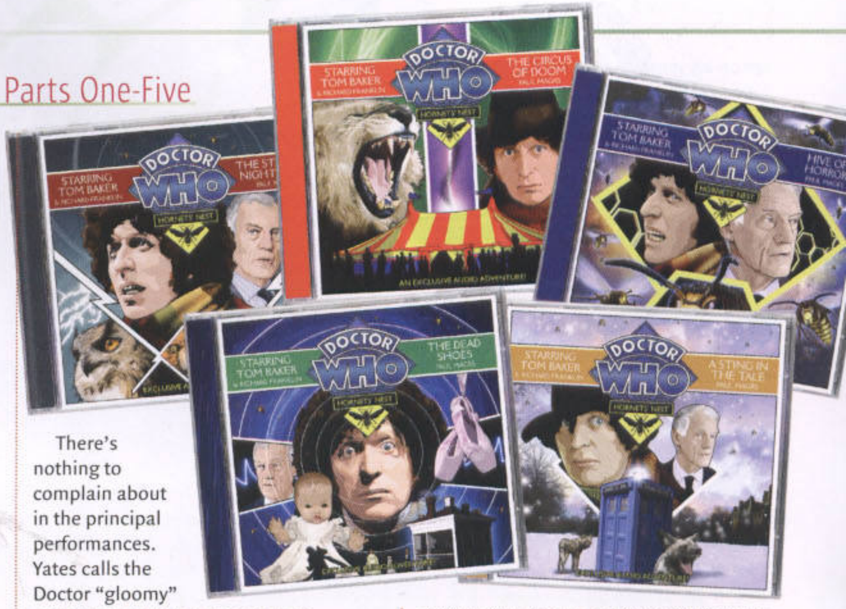
JOHN BARROWMAN'S SECOND autobiography seems to be borne out of feedback he received from the first. Judging by its content, most of that feedback revolved around requests wanting to know more about Barrowman's work on TV – and *I Am What I Am* delivers this in style. As a gossipy, behind-the-scenes peek at *Doctor Who* and *Torchwood*, as well as the Andrew Lloyd Webber talent shows and John's own co-produced smiley, shiny-suited entertainment cheese-fest, *Tonight's the Night*, it's a lot fuller and more opinionated than his first book, *Anything Goes*.

Barrowman admits that the cut in *Torchwood*'s Series Three episodes from 13 to five made him feel acutely paranoid about the show's future. He's also honest about how he felt 'out of the loop' when other work commitments meant Series Three production started without him, and how he 'locked horns' with director Euros Lyn on issues of tone and how Jack should be played. Does Barrowman think *Children of Earth* came out well? Yes, but it's clear from the writing that making it wasn't quite as much fun.

Disagreements and despair are recurring themes. There's an off-stage run-in with theatre producer Cameron Mackintosh, who thought Barrowman was favouring the wrong contestant in *I'd Do Anything*, and another with a fellow judge on Canada's version of *How Do You Solve a Problem Like Maria?*. Then there's 'BallGate', and the negative press he received when his natural exuberance got the better of him and he flashed what he calls his 'boys' during a radio interview. On this, Barrowman is down but not out, and wraps up the incident vowing never again to let anything like this make him into something he's not – 'strait-laced, inhibited, unambitious and bland'. Uninhibited and bland? Perish the thought! **VANESSA BISHOP**

Hornets' Nest Parts One-Five

Audio Drama Series BBC AUDIO
Written by Paul Magrs **Starring** Tom Baker, Richard Franklin, Susan Jameson, Rula Lenska, Daniel Hill **RRP** £9.99 each



THE EXCITING NEWS THAT TOM BAKER was to reprise the role of the Fourth Doctor for five new BBC Audio stories didn't come without a few reservations. After all, for a project that aims to recreate the programme's mid-70s glory days, the original intention to pair him with Nicholas Courtney's Brigadier (a character this Doctor only met twice) didn't feel in keeping, and when Courtney became unavailable, the hasty recasting of Richard Franklin as Captain Mike Yates (a character Baker's Doctor never met *at all*) seemed to threaten the whole series with an overwhelming sense of wrongness before it had even started.

In this respect, though, things turn out better than expected. Yates reveals that he has met the Fourth Doctor once before at a Christmas party of the Brigadier's, and drawing on memories of their UNIT days – albeit the *Third* Doctor's UNIT days – Baker and Franklin pull off the trick of sounding like old friends, rather than two actors who have never shared a scene together.

Hornets' Nest Part One, *The Stuff of Nightmares*, sees Yates, now retired, responding to a mysterious newspaper advert apparently written solely for him and in accordance to its wishes, travelling to Nest Cottage where the Doctor is awaiting his arrival. Unwilling to burden his friend immediately, when Yates is viciously attacked by a stuffed owl reanimated by a malevolent force, the Doctor tells him of a mysterious factory where something is 'bumping' stuffed animals back into life. As the *Hornets' Nest* title suggests, the Doctor's foe is an alien swarm of insects that, with their Queen (Rula Lenska) and their ability to possess minds and control dead matter, plan to take over Earth.

'**Baker and Franklin** manage to **sound like old friends**, rather than actors who've **never met before**...'

This is the first time Baker has played the Doctor in 28 years, and there is a danger of expecting too much from *Hornets' Nest*, so there might be method in starting with such a low key adventure. A quiet start at least gives the series somewhere to go. The production style is half first person narrative and half conventional audio drama. Adopting the former, the story begins with an effective introduction of Yates recounting his journey to Nest Cottage. The tale develops with the chilling atmosphere of a Christmas ghost story – a mood maintained by austere housekeeper Mrs Wibbsey (Susan Jameson) and the ominous ticking of a Grandfather Clock.

There's nothing to complain about in the principal performances. Yates calls the Doctor "gloomy" and although Baker sounds to be enjoying himself too much to convince us of that, the more benevolent, slightly distracted character of Seasons 15 and 16 – somewhere around where this seems to be set – is in full evidence, while Franklin hits just the right note of ex-military dignity and mild bewilderment.

Story Two, *The Dead Shoes*, finds the Doctor recounting a story from 1932 where the alien swarm is now exerting its force on a pair of old ballet shoes that, with the mummified feet of their original owner still inside them, are exhibits in a neglected seaside museum of curios. Compared to the first story, this has more going for it. The ballet shoes are a genuinely macabre item and the story has more action. This includes an exciting sequence where the Doctor effects a dramatic end-of-the-pier rescue of a ballerina who, under the swarm's influence, is dancing to her death in the midst of a wild storm. Writer Paul Magrs uses the same techniques as the current television series in terms of keeping our interest by foreshadowing things that will have greater importance in episodes to come. *The Dead Shoes* reveals that Mrs Wibbsey isn't from the present day but has been taken out of time, and that the swarm has met the Doctor before, along with the ballet shoes' original owner.

The Circus of Doom and *A Sting in the Tale* are the best of the series in as much as they are more sinister, and Baker's Doctor has more grit and seriousness about him. Story Three finds the Doctor tracing the swarm back to 1832 and a bizarre travelling circus. The tale benefits from great performances – Michael Maloney as the worried brother of the high-wire act, and Stephen Thorne as the cruel and goblin-like Italian ringmaster Antonio. Thorne's character makes the most satisfying villain of the series, and in his showdown with the Doctor, Baker delivers the drama and intensity that you recognise from the Fourth Doctor of old.

A Sting in the Tale travels further back to eleventh-century Northumbria where the Doctor locates the Hornet Queen sheltering within the walls of a nunnery. Set during a bleak midwinter, the story recalls the chilly menace and monastery setting of the Second Doctor story *The Abominable Snowmen*, but, in terms of what the Sisters are so fiercely protecting and the strange creature the Doctor eventually encounters, is arguably even more peculiar. The story is a tale of two halves, and once the Queen has fled the nunnery by entering the body of a wolf, the story turns into a frantic chase through the Doctor's TARDIS. *A Sting in the Tale* overlaps with previous episodes more than any other and with another dash of – to coin a phrase – 'timey-wimeyness', reveals the Doctor to be the architect of his own story.

The last instalment, *Hive of Horror*, sets the series up for a rip-roaring climax, but similarly to Part One, *The Stuff of Nightmares*, doesn't quite deliver on the weight of expectation. Back in the present day, it's nice to have Franklin sharing the narration again, and hear Lenska give full flight to her haughty swarm Queen. The plot, though, involving the Doctor and Yates miniaturising themselves so they can battle the Hornets face to face, does seem rather odd and unnecessary. The power of the swarm had already miniaturised the Doctor in *The Dead Shoes* and dramatically, it would have made more sense if they had chosen to do it again rather than it be the Doctor's idea – or more satisfyingly still, that they just grew to a bigger size themselves.

Hornets' Nest really takes off in the middle and by the end of *The Circus of Doom*, generates a genuine feeling of wanting to know what happens next. Composer Simon Power also deserves praise for a number of well-judged scores. Ultimately, though, this is about Baker and how he reprises the Doctor, and in this respect, fans of his late-70s adventures will probably be the happiest. The Fourth Doctor is at the TARDIS controls once more – let's hope there's more to come. **VANESSA BISHOP**

Plague of the Daleks

Audio Drama BIG FINISH
Written by Mark Morris **Starring** Peter Davison, Sarah Sutton, Keith Barron, Liza Tarbuck, Susan Brown, Richenda Carey, Nicholas Briggs
Available *www.bigfinish.com* **RRP** £14.99

ONE OF THE BENEFITS OF *Doctor Who* on audio is that you can get away with scenes of graphic violence that you could never do on TV or in print. This play, the last of the Fifth Doctor's Stockbridge trilogy, is a case in point. Featuring scenes of vicious bird attacks, zombie villagers chowing down on the flesh of the living, and wives being devoured by husbands... it's *extremely* strong stuff.

> '**Morris never lets up** on the peril. From **the second the rain starts** to fall, **death is never very far away**...'

It all starts innocuously enough: the Doctor and Nyssa, hurled through the time vortex, arrive in the same old sleepy Stockbridge. Only, something's changed. Time is going wrong. The village is cycling through the seasons in a day. Villagers who should be ancient are in their prime, and behaving very oddly indeed.

Placing the Doctor in an inexplicably off-kilter environment is an old but effective trick and author Mark Morris plays it well. The explanation is neat too: Stockbridge is one of the last surviving outposts on the doomed planet Earth, entirely enclosed, like Springfield in *The Simpsons* Movie, in a great dome.

So, we have an isolated outpost cut off from help, a Doctor deprived of his TARDIS and thus an escape route – and then the rain starts to fall, and the villagers begin to mutate into mindless, brain-hungry ghouls. Holed up in a shop with the curator of the village, Isaac (the wonderful Keith Barron), the Doctor faces a desperate race to the weather centre to try to reverse the deadly rain. Meanwhile, Nyssa's involved in a disaster movie as Isaac's daughter, the fragrant Lysette (a lovely, homely performance from Liza Tarbuck) leads a tour of the village that ends in disaster as one of the tourists gets rained on, and the rest of the group take cover in the church, leading to scenes straight out of *The Living Dead* at the Manchester Morgue.

As if things couldn't get any worse, it turns out that all of this is an elaborate trap set by the Daleks to snare their greatest enemy. Reduced to three, the last of the once-mighty Dalek Empire, these are desperate Daleks on the edge. Thinking back to the Cult of Skaro and the invaders of Vulcan, you realise that Daleks are always more crafty and thus more dangerous when they number only a few.

DOCTOR WHO
PLAGUE OF THE DALEKS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Plague of the Daleks is graphic and vivid, so much so that you really can picture the story unfolding in your head. Best of all, Morris never lets up on the peril – from the second the rain starts to fall, death is never far away. Despite this, the play has laugh-out-loud-funny moments, many of them coming from the prissy and pedantic – but brave – alien Professor Jabbery and the unconscionably rude Mrs Linfoot, though the Fifth Doctor's line in withering sarcasm is also coming on nicely.

Plague of the Daleks is a great example of how *Doctor Who* works on audio. Relentlessly exciting and – for all the gore – hugely entertaining, this excellent play finishes the Stockbridge trilogy on a very high note. **MATT MICHAEL**

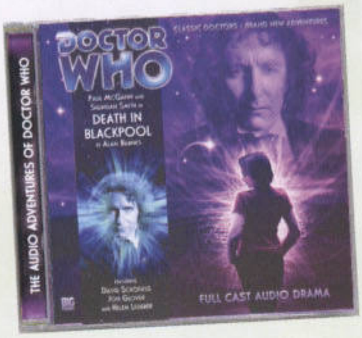
Death in Blackpool

Audio Drama BIG FINISH
Written by Alan Barnes **Starring** Paul McGann, Sheridan Smith, Helen Lederer, David Schofield, Jon Glover, Harriet Kershaw
Available *www.bigfinish.com* **RRP** £10.99

IT'S BEEN A SAD CHRISTMAS, all told. On TV, the Tenth Doctor fought his last battle, and here, in the first of a new series of Eighth Doctor audios, Lucie Miller is about to face her own destiny, on Christmas Day. In Blackpool.

But before they get there, the TARDIS takes a detour to Bramlington Services – the same motorway services where the Doctor and Lucie fought an alien invasion back in the early 1970s. Apparently by coincidence, Lucie's Auntie Pat is there – apparently, because the Doctor knows what Lucie doesn't: that Pat is actually a Zygon Warlord who fell in love with the real Auntie Pat and took her form when she died. But now, Zygon-Pat is dying, and wants to say a final goodbye to her niece. But events are conspiring against them, because something else is waiting for Lucie, and very soon Pat's is not the only imminent death.

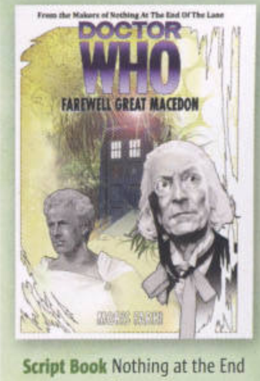
As its title suggests, this is a play all about death. Not in a high body-count, *Earthshock* sense, but as an examination of how the knowledge of death makes people behave. Pat, like the Tenth Doctor, is compelled to spend her last days with the people that she loves, to the extent that she'll pull the TARDIS out of the vortex to make it happen. Lucie, dying herself, is determined to fight, and after her initial, and very real, distress does what she always does, and looks for a way out of the situation. The Doctor, incapable of inaction, becomes slightly unhinged – with no plan and no real understanding of what's happening to Lucie his natural instincts to do something run out of control as he rages against the primitive humans treating her and threatens to break the laws of time to save her. This is in contrast to their enemy, also on the verge of death and surviving at any cost, including taking the lives of others to sustain its own.



If this all sounds morbid, writer Alan Barnes lightens the mood with a hearty helping of comic relief. Apart from Lucie and Pat's natural good humour (Lucie's reaction to dying: "Oh, pigging hell!"), there's Jon Glover's bibulous Santa, forever moaning about the way the kids of today devalue Christmas with their demands for games consoles, making his job next to impossible, and leading patients in rousing carol singing – he's the Silver Cloak of this Christmas adventure. The rest of the cast impress – particularly McGann's desperate raging against death, and David Schofield's genuinely nasty villain. But honours go to the marvellous Sheridan Smith for giving us a greatest hits package of Lucie – cheeky, sarcastic, frightened, brave and, for all the bolshy façade, a very caring woman. When her end finally comes, it's a sad moment. The TARDIS will seem a lot quieter without the audio series' most perfectly formed new companion.

But, life goes on. Though he's lost Lucie, the Eighth Doctor continues, and he won't be alone for long. Auditions for his new companion are just around the corner... **MATT MICHAEL**

Farewell Great Macedon



Script Book Nothing at the End of the Lane
Written by Moris Farhi
RRP £15.64 + p&p
Web *www.nothing-lane.co.uk*

THE MAIN BEAUTY OF THIS book is that it exists. Like warm showers, pizza and word processors, the sheer concept of it is something life-affirming which assures one of a sense of rightness, care and justice in the world... and that it is indeed worth hauling oneself out of one's (or indeed anybody else's) bed in the morning to face another day.

Editors Richard Bignell and Robert Franks present here a replica edition of Moris Farhi's scripts for an unmade *Doctor Who* six-part historical crafted in 1964. It's a rich, wordy drama of betrayal surrounding the final days of Alexander the Great as he and his forces camp outside Babylon itself. On a par with *The Aztecs*, *Farewell Great Macedon* has a similar atmosphere to *Marco Polo*, while also housing fascinating nuggets of background to *Doctor Who* at a stage when it was still evolving. A Doctor who both recalls taking his Hippocratic oath and comments on his feelings about ultimately going to heaven makes for interesting reading!

In addition, this tome offers some terrific artwork, various reviews of the script (including one by **DWM**'s own Time Team), a comparison of the tale to true history and – best of all – a further one-off period *Doctor Who* test script from the author entitled *The Fragile Yellow Arc of Fragrance* (a high-concept science-fiction piece of *Out of the Unknown* calibre).

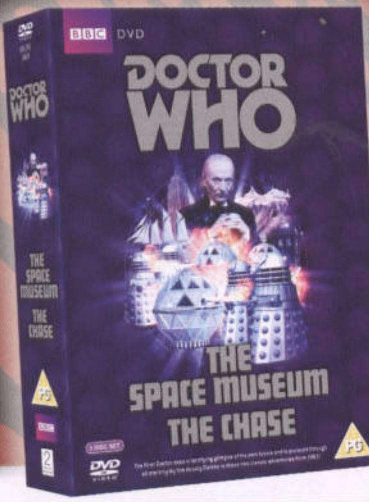
It is a stunning compliment to *Doctor Who*, its scale of imagination, its success, and its loyal following that this small, forgotten sliver of its alternate history should be made available, in such a glorious well-packaged manner, to its legion of devotees, almost half a century after it was first written. **ANDREW PIXLEY**

THE WHEEL OF FORTUNE!

Would you like the very latest *Doctor Who* DVDs, CDs, books and games... and all for free? Of course you would! Well, come on then – try your luck!

WIN! The Space Museum/ The Chase DVD box set!

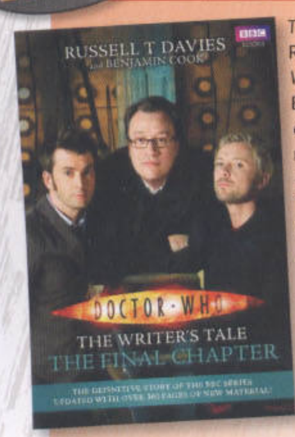
Two amazing adventures starring William Hartnell as the First Doctor, *The Space Museum* and *The Chase* are released on 1 March in a brand new DVD box set from 2|entertain. The discs are choc-full of extras, including rare colour behind-the-scenes footage from the 1960s! We've **FIVE** copies of the box set, worth £29.99 each, to lucky readers who provide the answer to this poser on a peculiar pair:



Which unlikely couple does the Doctor encounter in *The Chase*?
a) Laurel and Hardy
b) Frankenstein and Dracula
c) Ant and Dec

Just phone **09011 542 221** to enter, or post us your entry, putting this poptastic lament at the start of the **DWM** address: "NOW YOU'VE SQUASHED MY FAVOURITE BEATLES!"

WIN! The Writer's Tale – Final Chapter!



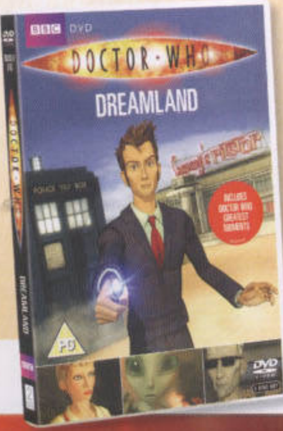
The Writer's Tale – The Final Chapter tells the story of Russell T Davies' five years as showrunner of *Doctor Who* through his correspondence with **DWM**'s Benjamin Cook. This expaneded paperback edition contains over 300 pages of new material, making it the most comprehensive – and personal – account of Noughties *Doctor Who* ever published. The book retails at £16.99 and thanks to BBC Books' generosity, we've **TEN** copies for readers who can answer this question correctly...

The groundbreaking TV drama written by Russell T Davies in the 1990s was called...
a) ***Straight as a Die***
b) ***Queer as Folk***
c) ***Clear as Mud***

To enter call **09011 542 222**, or enter by post putting one of Russell's odder email headers at the start of the **DWM** address: "STEVEN MOFFAT'S THIGHS!"

WIN! Dreamland DVD!

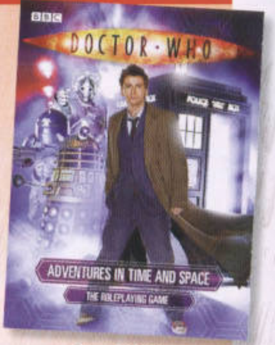
Dreamland, an animated adventure for the Tenth Doctor starring David Tennant and Georgia Moffett, is out now from 2|entertain, priced £12.99. The DVD also contains *Doctor Who's Greatest Moments* – documentaries featuring exclusive interviews celebrating the last five years of the series. Want a copy for nowt? Then answer this correctly, as we've **FIVE** of 'em up for grabs...



***Dreamland* also stars actor Tim Howar – but who does he play?**
a) Jimmy Stalkingwolf
b) Jonny Huntingbear
c) Jenny Strokingbunny

To enter call **09011 542 223**, or post your entry, putting these outraged words at the start of the **DWM** address: "NO-ONE'S SEEN *DIE HARD*. OR *ALIEN*!"

WIN! Adventures in Time and Space Roleplay Game!



An exciting new role playing game, *Doctor Who – Adventures in Time and Space*, is now available from Cubicle 7 Entertainment. You could be the winner of one of **THREE** copies that we have to give away just by pitting your wits against this Riddle of Rassilon:

Where do the Doctor and his friends play the Game of Rassilon in 1983's *The Five Doctors*?
a) The Def Zone on Gallilee
b) The Death Zone on Gallifrey
c) The Deaf Zone on Dutyfree

Call **09011 542 224** to enter, or post your entry, remembering to put these mathematical words at the start of the **DWM** address: "IT'S AS EASY AS PI!"

WIN! The Suffering CD!

The Suffering is the latest audio adventure in the *Companion Chronicles* series. This two-disc release reunites Peter Purves and Maureen O'Brien as the First Doctor's companions, Steven and Vicki, for the first time in 45 years! It's out this month from Big Finish priced £12.99 on CD and £11.99 to download, but **FIVE** lucky readers will be able to bag a free CD by answering this correctly:

DOCTOR WHO
THE SUFFERING
THE COMPANION CHRONICLES

In which TV adventure did Steven and Vicki first meet each other?
a) *The Chase*
b) *The Race*
c) *Plan 9 From Outer Space*

Simply call **09011 542 225** to enter, or enter by post placing these astonished words at the front of the **DWM** address: "ARE YOU REAL?"

WIN! Logopolis Talking Book CD!

The Fourth Doctor's final amazing adventure, *Logopolis*, is now available as an audiobook, priced £12.99. Christopher H Bidmead reads his complete and unabridged novelisation, first published by Target in 1982. Thanks to BBC Audio, we've **FIVE** copies for readers who can compute the right answer this:

BBC Audio
DOCTOR WHO
LOGOPOLIS
CHRISTOPHER H. BIDMEAD

Which unfortunate Auntie has a fatal meeting with the Master in *Logopolis*?
a) *Auntie Vanessa*
b) *Auntie Mattermonster*
c) *Auntie Disestablishmentarianism*

Call **09011 542 226** to enter, or enter by post placing this firm, but polite, request at the front of the **DWM** address: "PEOPLES OF THE UNIVERSE, PLEASE ATTEND CAREFULLY..."

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 4 February and close at midnight on Wednesday 3 March 2010. Service Provider: Eckoh, 0870 880 4869

BY POST: Send to **Doctor Who Magazine 418**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 3 March 2010.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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COLIN BAKER
THE DOCTOR

PETER DAVISON
THE DOCTOR

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WHO ON EARTH IS...

Dashing 60s companion Steven Taylor shares his thoughts on peanuts, the pill and *Star Trek*...

Peter Purves

Hello, Peter. Has *Doctor Who* always taken pride of place on your CV?
"Oh yeah."

Even in the 80s and 90s, when it wasn't as in vogue as it is now?
"Well, I think it had outrun its life. It had got somewhat stilted, a little bit silly – it had run its course. Now, when Russell T Davies reinvented it – they've changed the ethos of the show. They've changed the serendipity of the TARDIS being an uncontrollable piece of technology. In the 60s, the Doctor didn't know where the hell he was going. And the sonic screwdriver is now as much of the plot as the Doctor, which I just think is stupid."

But hasn't *Doctor Who* always depended on reinvention?
"Yes, of course – and it's a reinvention that's made the show work. It fits into modern times. It's far more successful now than it ever was. When I was in *Doctor Who*, the first *Star Trek* came out, and that was so much better. Well, it had money thrown at it, so it was a much better-produced piece. I thought *Doctor Who* was in for its final sessions back then. But I don't think the [*Star Trek*] stories were better. The stories were crap. The *Doctor Who* stories were always excellent."

Your first story, *The Chase*, aired in 1965, and it's out on DVD this March. What do you think modern audiences will make of it?
"They might still enjoy it. But you can only enjoy it as a period piece. You can't enjoy it in any other way."

> "**Star Trek** was a much **better-produced piece** than **Doctor Who** – but **their stories were crap**! The **Doctor Who stories** were **always excellent**..."

It hasn't aged well?
"Well, TV in the 60s was terribly primitive, and not terribly watchable, really – but it was all we had, so we watched it. But we recorded a commentary track [for the DVD], so there are some nice insights on there. I'm on with [director] Richard Martin, and Russ [William Russell, who played Ian], and Maureen O'Brien [Vikki], and I think it's fascinating – but I'm on it, so I *would* find it fascinating."

You star as Steven opposite Maureen in *The Suffering*, this month's *Companion Chronicles* play from Big Finish. Is it daunting reprising a role on audio that you last played on TV over 40 years ago?
"No, no, it's delightful. I absolutely love it. I can't wait for them to ask me again. I haven't really acted for years, so it's a wonderful thing to be able to do."

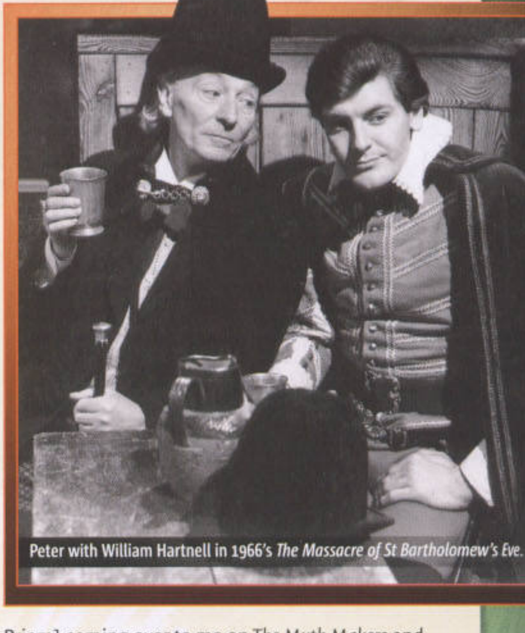
You sound fearless, Peter.
"Fearless? Yeah! It'd take an awful lot to frighten me now. If you're an actor, you're an actor all your life, basically."

Now, it must have been awesome to be young, famous, and living in London in the 60s...?
"It was. The pill had been invented, there was no AIDS, great rock music was happening – it was fantastic! If you were lucky, and I *was*, it was a splendid time. They say that if you can remember the 60s, you weren't there. Not true. But a lot of it passed in a haze."

What sort of place was the BBC like to work in back then?
"The BBC was *the* place to work. Of course, they paid peanuts – they always did, for many, many years. It's only now that people receive huge salaries for being absolutely awful. In those days, it didn't matter how good you were: you didn't get much money. That was a bone of contention right the way through to *Blue Peter* [*which Peter presented from 1967 to 1978 – Ed*]. I don't think people respect the BBC in quite the same way now."

According to some of your colleagues, William Hartnell [the First Doctor] could be a bit of a git to work with.
"He didn't take prisoners. He was cantankerous, because he was losing the facility to learn his lines. That made him crotchety, because he didn't like to get things wrong. He was awkward and difficult with people he didn't like, and he took against people quite easily. If he took against them, they might as well forget it – he treated them with contempt. I watched this happen, but I never experienced it. He was always delightful with me. He liked me a lot. He was a perfectly normal human being, good company, entertaining – and he was partly responsible for me getting the job. I'd had this ten-minute cameo in *The Chase*, as a hillbilly, Morton Dill, but they were looking for someone to replace Jackie [Hill, who played Barbara] and Russ, who were leaving. After the recording, [producer] Verity Lambert and [story editor] Dennis Spooner invited me for a drink, and offered me the part of Steven. Apparently, Bill had said, 'I like Peter. He's great. Let's have him.' So, he was part of the triumvirate that cast me, and I'm grateful for that. He was never unpleasant to me. I watched him be very unpleasant to some people –"

Um, shouldn't you have intervened?
"I had my own agenda. I had to learn my lines. If anything was kicking off, you just don't get involved. Besides, it was never that overt. It was done on an individual basis. I remember Max Adrian [King Priam] coming over to me on *The Myth Makers* and saying, 'I don't understand it, Peter. I've known Bill for years. He won't speak to me.' Bill didn't talk to him all the way through, except when he had a line with him on set! That was strange."


Peter with William Hartnell in 1966's *The Massacre of St Bartholomew's Eve*.

Peter Purves was talking to Benjamin Cook.* The Suffering *is released by Big Finish on 28 February.* The Space Museum/The Chase *is out on DVD on 1 March.

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